

MUSICAL AMERICA

Edited by

John C. Freund

Vol. X. No. 9.

NEW YORK, SATURDAY, JULY 10, 1909

\$2.00 per Year
Ten Cents per Copy

CHAUTAUQUA MUSIC NOVEL IN SELECTION

Dr. Hallam Plans a Summer Program Containing Many Interesting Works

CHAUTAUQUA, N. Y., July 5.—One of the greatest musical festivals ever given in America is revealed in the program for the coming Summer at Chautauqua, N. Y. To a casual observer its dimensions stamp it nothing short of a "three ring circus," while the mere glance of a musician will arouse astonishment at the comprehensiveness of the program.

The growth of the Chautauqua Assembly from its religious and educational side, under the fostering care of the Methodist Church, is familiar to almost everybody in America. Because of the breadth of thought due to this growth it is but natural that music should assume such an important place in the life of the Summer visitors. The General System of Music comprises a large mixed chorus, a children's chorus, a male glee club, an orchestra, a brass band, an organ, two groups of special soloists and the Chautauqua Summer School of Music. The choruses are entirely volunteer, and are under the immediate direction of Mr. Hallam, and are occupied with the important task of presenting the great oratorios.

The entire program will be under the direction of Alfred Hallam, of New York, whose work during past years has been so successful.

In arranging the program for the coming season Mr. Hallam is offering a rare opportunity to all singers for studying such an extensive and varied literature and should result in the largest and best choir in Chautauqua's history.

It will be observed in the program that the "Oratorio" has only one representative, namely, "Elijah," by Mendelssohn, this being the composer's centennial year. Mendelssohn will also be represented by a rendition of Shakespeare's "Midsummer Night's Dream," with the complete vocal and orchestral incidental music. A full list of the choral works to be given by the choir, soloists, orchestra and organ this season is as follows:

July 23, "Elijah," Mendelssohn; August 9, 11 and 12, "Scenes from the Song of Hiawatha," Coleridge-Taylor; July 26 and August 20, "The Gate of Life" (The Story of Quo Vadis), Franco Leoni; July 19, "The Mermaid," Julian Edwards; August 16, Selections from "Faust," Gounod; August 6, "Midsummer Night's Dream," Shakespeare-Mendelssohn.

The Junior Choir, with orchestra and soloists, will render:

July 28, "Into the World," Peter Benoit; August 18, "The Children at Bethlehem," Gabriel Pierné.

For numerous students and teachers, full opportunity for the highest study is accorded through the strong faculty of the Summer School. The piano department has as its head no less an artist than William H. Sherwood, the distinguished Chicago pedagogue, with Georgia Kober and Mrs. E. T. Tobey as assistants. Henry B. Vincent, a nephew of Bishop Vincent, and a musician of general accomplishment, presides over the organ department. The responsibilities of the large vocal department are shared by Frank Croxton, the noted New York basso; Marie Zimmerman, of Philadelphia, and Charles C. Washburn, of Vanderbilt University, Nashville. They have the co-operation of Frederick Shattuck, of New York, as a coach of wide experience. The violin department is one



DAVID MANNES

Concertmaster of the New York Symphony Orchestra and One of America's Most Influential Musicians. (See page 4)

of the strongest in the country, with Sol Marcossion, of Cleveland, at its head. In the division of public school music are found H. E. Cogswell and James Bird, while the cello, flute and all orchestral instruments, as well as the mandolin, are represented by competent men. F. C. M.

Boston Opera House Nearly Complete

BOSTON, July 5.—Within three months the doors of Boston's new opera house will be thrown open to the public.

This much has been learned from the architects, who have expressed themselves as highly pleased with the rapidity with which the construction work has been carried on.

The outside of the imposing structure is finished, with the exception of attaching the doors and laying out the walks. The interior is also fast reaching that stage where Bostonians are able to get a good idea of what the place will look like. Another month and the construction work will be completed. The interior decorators will then add the finishing touches.

Karl Jörn Leaves Berlin Opera

BERLIN, June 22.—Karl Jörn, the German tenor, who achieved phenomenal success at the Metropolitan Opera House last Winter, has severed his contract with the opera of this city, and will go to America for an indefinite stay. Next season at the Metropolitan he will open with "Manon." His other parts will be from "Parsifal," Humperdinck's "Königskinder" (in English), "Faust" (in French), "Il Trovatore" and "Aida" (in Italian).

Oscar Sonneck Extends Foreign Trip

WASHINGTON, D. C., July 6.—Oscar G. Sonneck, who has been representing the American Government at the musical congress at Vienna, will stay abroad until late in July. In letters received from him, he speaks of the warm reception America received at this congress and of the high words of praise given this country for its musical progress. Mr. Sonneck is at present visiting friends at Badsoden, not far from Frankfurt, Germany.

21 AMERICANS AT THE METROPOLITAN

Only Two-Thirds of the Company Are Foreign—Manager Dippel Tells of Engagements

The fact that one-third of the singers engaged for the coming season of the Metropolitan Opera Company, in conjunction with the New Theater, are of American birth gives weight to the prognostication that the time is not far distant when grand opera in this country will be sung almost exclusively by those indigenous to the native soil.

A retrospect over the past, when American singers in the local opera houses were as scarce as radium, will drive home the truth of the giant strides being made by our domestic artistic born. It undoubtedly looks like the setting of that foreign musical sun which dimmed the local light so long.

From Berlin comes the news that Andreas Dippel has ended his six weeks of strenuous work looking over the European operatic field by engaging two more Americans—Putnam Griswold, the California basso of the Kaiser's Royal Opera, and Frances Rose, the Colorado mezzo-soprano, who is also on his Imperial Majesty's payroll at the same house.

Mr. Dippel has settled down at his pretty villa at Kaltenleutgeben, near Vienna. He will divide his time between there, Carlsbad and the Austrian Tyrol until the third week in September, and then sail for New York.

"Our list of American singers," said the young Austrian impresario, "was never so big as at the present moment. It includes Mesdames Nordica, Farrar, Fremstad, Fornia, Homer, Wakefield, Osborne, Hannah, Wickham, Courtney, Chase, Glück, Nielson, Pasquali, Noria, Clark and Snelling, sopranos or mezzo-sopranos; Messrs. Hinckley, Witherspoon and Griswold, basses, and Hall and Martin, tenors. In other words, twenty-one, or about one-third of our staff of principals, are American singers, most of whom, after achieving local successes, have gone to Europe, captured laurels there, and now have the chance which is the ultimate ambition of all of them—namely, to win fame in their own country.

"The Metropolitan's policy of engaging an increasingly large number of American artists is not due exclusively to patriotic sentiment, but has been forced upon us by the rapid strides American singers are making everywhere. There is not a single first-class opera in Europe to-day which has not one or two Americans in its ensemble. In many cases Americans, as in Berlin, for instance, are the leading members."

Mr. Dippel will return to Germany on August 25. He was present at the opening of the new Royal Opera House in Cassel, which has been built under the direction of the Kaiser. It promises to reveal many novelties in the way of appurtenances and acoustic properties.

Gabrilowitsch's Condition Serious

Friends of Ossip Gabrilowitsch, the pianist, who was operated upon in the Manhattan Eye and Ear Hospital last week for mastoiditis, are alarmed over his condition, which is said to be serious. His physicians on Wednesday held out hope for his recovery.

FINAL SESSIONS OF NEW YORK STATE MUSIC TEACHERS' CONVENTION

Frank H. Shearer Elected President of Organization, and Lockport Will Probably Be the Meeting Place for Next Year's Session—More Discussions for Instructors, With Papers of Special Interest on School Music

The election of officers on Thursday, the final morning of the three days' convention of the New York State Music Teachers' Association, at the City College of New York, was the salient matter of importance of the whole session.

The new occupants of the executive positions are as follows: Frank H. Shearer, of Lockport, N. Y., president; Edmund Severn, of New York City, general vice-president; C. I. Valentine, of Hoboken, N. J., treasurer; Anna Laura Johnson, of Elmira, N. Y., secretary (second term); Gustav L. Becker, chairman of the Program Committee, and Carl G. Schmidt, of New York City, and Harry Fellows, of Buffalo, members of the same.

The place of the next convention was not decided upon, that being left for the new executive board's consideration. There is, however, small doubt but what Lockport will be the selection.

At this meeting, as well as at most of the others, the presence of four members of the Sisterhood of a New Jersey convent college was noteworthy.

Mr. Severn mentioned David Bispham's idea that a letter of request be sent to the management of the Metropolitan Opera House and the New Theater in the name of the association, requesting that opera in English be given at either one of the two houses at stated times. This was agreed upon.

A business-like member called to attention the proposition of one of the "Seeing New York" automobile companies, who would give the association a considerable percentage of each ticket's purchase price, if the members could be induced to take the trip. A large number, therefore, acquiesced on what was undoubtedly a good social plan, and Friday morning at 10 o'clock was fixed for the hour of meeting.

The hour of 10 o'clock, when the lectures and round tables were to start was long in the past because of the lateness of the election session, and consequently things were very tardy in getting started. The audience soon scattered, however, and the members began to find their places at the various rooms.

David C. Taylor discussed the subject of "Instinctive Vocal Guidance, Versus Mechanical Tone Production." As he has principally outlined in his book "The Psychology of Singing," his words formed an attack on the accepted methods, and he stated the opinion that the systems of breathing and breath control, laryngeal action and resonance, can produce no great result in leading to the correct use of voice.

He said, later: "To train a singer means to train a musician and education in singing should appeal always to the aesthetic sense and one should never touch long on mechanical or muscular doctrines."

"The voice in theory speaks instinctively in response to the demands of the ear. In training a voice, therefore, it is to educate the student's ear to recognize a vocal tone. This is gradually accomplished in the course of instruction and at the same time the pupil in practice comes gradually and imperceptibly to the controlled operation of the voice." As at all the lectures, following the finish of the main speaker's address, the audience was privileged to express its views. Mr. Taylor's innovations found many to disagree, but he explained that in a subject of such magnitude it would be impossible to explain in a few words.

"From Keyboard to Staff," was the title of the address made by Charlotte E. Mason,

head of the school of music of that name in Brooklyn. Her address, which was a highly interesting and clearly expressed one took in the kingdom of childhood for its scenario.

To make the child regard his exercises as a form of play is the great principle of Miss Mason's teaching; to instill in his mind that same toylife that he has for his soldiers or balls.

One of her main contentions is that the pupil must see for himself or herself and not that the idea be merely shouted into his ear. With very young children, who have not reached the average age of twelve, when they are supposed to have a knowledge of fractions, she thinks it nonsense to talk to them about eighth notes or quarter notes, when they don't know the meaning of such divisions of a unit.

She told of her method in using words of various length and syllables to express her meaning, and found them quick to perceive.

Miss Mason advocates the equal education of ear, eye and hand. Her system gives much weight to sight, in which she explains, the human race has greater education than in hearing. This fact she takes advantage of in teaching. She accentuates the use of charts in pointing out her meaning in symbolistic names or figures.

Years of experience have taught her that the wee tots can grasp the idea of music long before they know aught of letters or figures.

Music in High and Secondary Schools

Miss Frances E. Dutting, Instructor of Music in the Normal College for Girls, of the City of New York, had taken for her subject "Music in High and Secondary Schools." She said in part: "The question of high-school music as to whether it shall be recognized as an academic subject; how much credit it is to be allowed, if any; how much time it should receive; just how far to make it obligatory or optional, has great diversity of opinion."

"The best solution of these debatable questions is what we are trying to arrive at, and when reached and agreed upon, will do much to remove the subject from the somewhat doubtful place and place it on a firm basis and in as dignified a position as other studies."

"Now that music is a recognized factor in the school, why not make it a regular academic subject? It is surely becoming more and more prominent in the lives and surroundings of people. If education means such training as leads to intelligent appreciation and discrimination in all that goes to make up life, then the claims of music as an intellectual and cultural science are as insistent as those of any other science now on the curriculum."

"In a very large proportion of our secondary schools, as far as my observation goes, the only work done in music is chorus singing. It is far from being enough. If we wish to make much headway in securing proper recognition the work must assume a more intellectual and dignified form."

Miss Dutting then submitted her ideas on a course. They were as follows:

"Time allowed, two 40-minute periods each week, one for theory and one for singing."

"First year: Theory, major and minor scales."

"Singing, good solid drillwork embracing



Still smiling over the social aftermath of David Bispham's artistic efforts. From left to right are Louis Arthur Russell, David Bispham, Anna Laura Johnson, Edmund Severn, Perry Averill. Second row: N. Gans, H. Brooks Day and Gustav L. Becker.

advanced training; the study and application of difficult rhythms in all meters, in sight reading, with carefully selected songs, unison and in parts, applying all technical principles being made the subject of study. Those songs should be analyzed as fully as possible, and sung with all the taste and art at the director's command.

"The student then enters his sophomore year with a good foundation and with an awakened interest, together with the general culture which comes with a store of well-studied and well-sung art songs."

"Second year: Theory, triads, and the inversions."

"Choral work, continuation of the study of the best choruses with all the incidental instruction in analysis, musical form, and structure which accompanies good chorus conducting."

"Senior year: Theory, chord of the Dominant seventh."

"Chorus work, as above with the juniors and sophomores. In addition to the work in theory for this year, but, of course within the allotted time, there should be something done with musical history, perhaps in lecture form."

Miss Dutting ended by saying that such a course has been proven by experience to be entirely practical; it places the subject on a good, solid working and marking basis; it affords adequate preparation for collegiate or training school work, and gives to the student who goes no further in school life enough music to at least make him an intelligent and discriminating listener.

Louis Lambert's Discussion

Louis Lambert, the celebrated teacher of public-school music in Harlem, had elected to converse on the subject of "What Knowledge and Power in Music Should be Expected of the Elementary School Graduate."

Mr. Lambert introduced the subject by calling attention to the work done by the Music Teachers' National Association toward formulating a fair standard of results in public-school music and of the desire of the association to give that standard of results wide publicity to institute tests whose results would determine the present standing of the music work throughout the country and to standardize the results of these tests.

Referring to the aim of those efforts he said: "I know of no other body or individuals who have made any important effort along those lines, yet the problem is as important to the subject of music as any of the problems discussed by the Committee of Ten or the equally famous Committee of Fifteen." After reciting in detail what had been done towards solving the question in hand and giving the standards of results for grammar schools as suggested by the M. T. N. A., together with a set of questions upon details of that standard, Mr. Lambert made a plea for co-operation on the part of musicians within and without the public-school system towards furthering the best interests of public-school music. On this topic he said that professional musicians had found much fault with the music as carried on

SEASON 1909-10 FIRST AMERICAN TOUR

YOLANDA
MÉRO
THE DISTINGUISHED HUNGARIAN PIANIST

**STEINWAY PIANO
USED**

Management
**THE HENRY WOLFSOHN
MUSICAL BUREAU**
1 WEST 34th ST.
NEW YORK

Gottschalk Lyric School

A comprehensive, well-graded Musical Education, Instrumental and Vocal, by Teachers exclusively attached to the School. Catalog mailed.

KIMBALL HALL, CHICAGO, ILL.

ALBERT

Mildenberg

THE POLISH PIANIST
AND COMPOSER
Management: NAENSEL and JONES, 1 East
42nd St., N. Y. Mason & Hamlin Piano used

PIANIST
STUDIO 827
CARNEGIE HALL

*Permanently Located
in America After September 1st.

ERNEST CARTER
Composer-Director

Formerly Lecturer on Music at Princeton University
The Alpine, 55 West 33d Street
Tel. 6120-18th St. NEW YORK

Sigismund

STOJOWSKI

**MARY
HISSEM**

DE MOSS

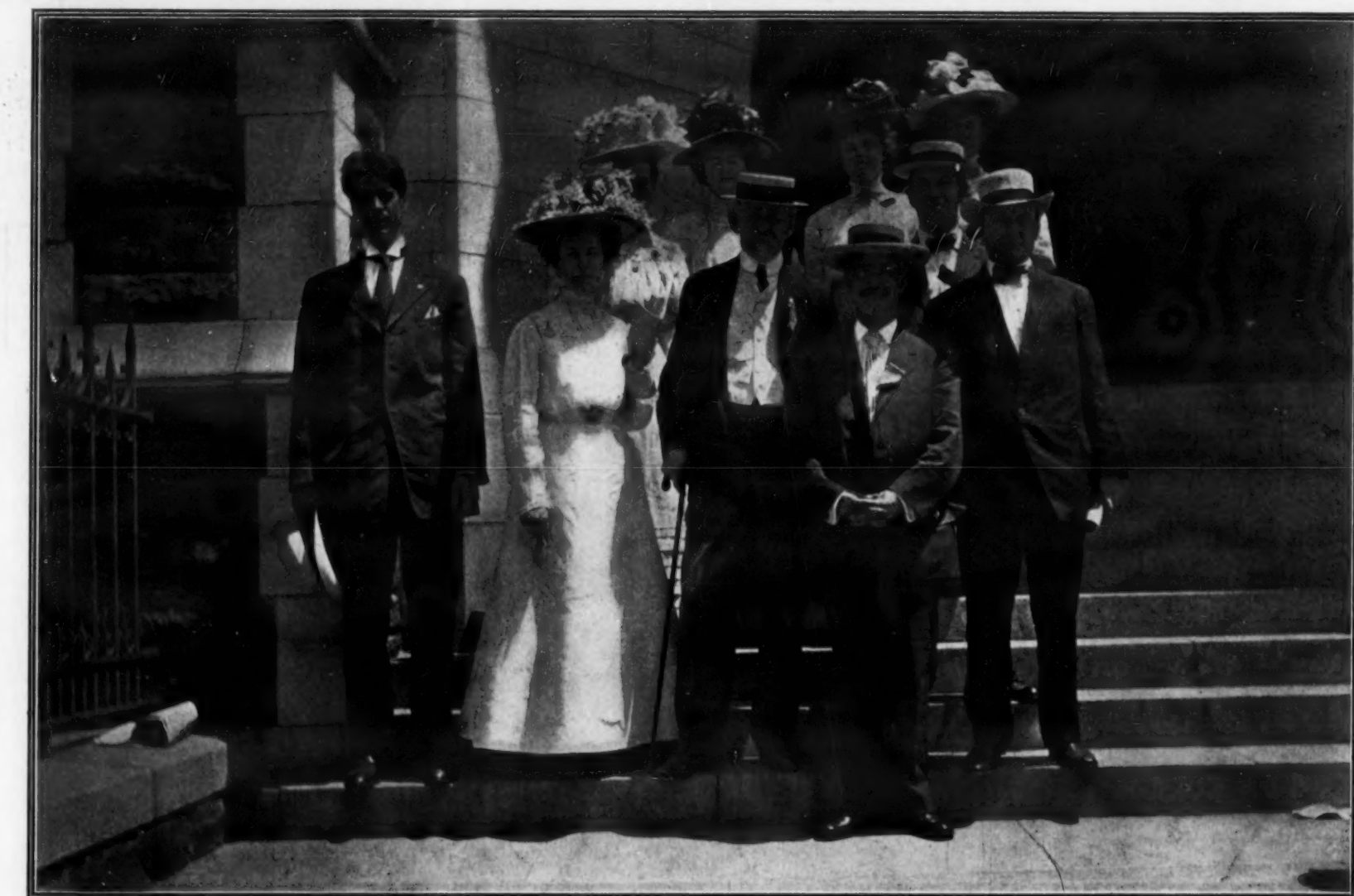
SOPRANO
Res. 106 W. 90th St. Phone: 3552 River
Management: LOUDON G. CHARLTON
Carnegie Hall, New York

in the public schools, but they had lifted no helping hand; that they were indifferent if not hostile in the matter; that they even held contempt for public-school music and those teaching it. He deplored fault finding without offering the remedy asked for, and reminded those so accused that the sower of contempt reaps contempt, and that hostility breeds hostility. He called the attention of professional musicians to the fact that it is not so very long since sight singing and technical music were first given serious consideration as part of the school curriculum, that the subject of music has not been accorded the position it should have among the subjects of instruction; that it will in time prove its worth and that it will then receive due recognition. He explained that until comparatively recently the applicant for the position of regular class teacher was not required to show the degree of proficiency in music that is now demanded by one who would keep pace with the progress that is being made in music instruction in the class room.

"Let us all," he said, "work in sympathy, each contributing his share as far as lies in his power in good faith and good spirit. Let us begin by trying to see the bright side of the question, that good has already been accomplished and may yet be arrived at."

The speaker then told what was attempted in music with the graduating class in an intermediate school of this city during the term just ended. After specifying several songs and vocal exercises that had been studied he said, "Dictation exercises, oral and written, were given for ear training to cultivate feeling for rhythm and to give the pupil mastery over symbols and practice in expressing in notation his sense of tone and rhythm. In all the work effort was made to provide for constant association, application and review, cultivation of the inner ear of thought and of individual expression on the part of the pupils were constantly sought. Effort was made to induce in them habits of musical thought."

"The work of this class of music may not be typical of the entire system, it may be below the average. It is cited here an



On the steps of the City College of New York, on one of the Convention days. The bottom row from left to right includes: Robert Blacklock, Ethel Pursell, Louis Arthur Russell, H. Brooks Day and Edmund Severn. Second row: Grace Fee (in back of Mr. Russell), Anna Laura Johnson, Frank H. Shearer, the newly-elected president, and Mrs. E. R. Ferrall.

instance of one attempt toward progress. Just what is the average of accomplishment in music in the public schools of New York City can be learned only through a

careful, scientific investigation into what our public school boys and girls can do on that subject. Such investigation would indicate what can now be fairly expected

of those boys and girls and would contribute materially to the work being carried on by the M. T. N. A. Here is a fertile field for the activity of the public school conference of the New York State Music Teachers' Association."

Dr. Mendelssohn on "Salomé"

Dr. Jacques Mendelssohn, whose composition had so well recommended itself at one of the concerts, had taken for his subject "Richard Strauss's 'Salomé' and the musical drama of the Young Germans."

Dr. Mendelssohn's opening contention was that "the critical contemplation of a musical drama must begin with the poem, for this gives the original intention of the author, the object of his work."

"The first and irrefutable demand of any drama is that its characters and its actions be consistently developed."

Speaking of the character of *Salomé*, Dr. Mendelssohn said: "There are insane people in the world, they live and act; but they form only the casual, unintelligible caricatures of bodily finiteness, and not the reflexes of true, eternal life, not the ideal pictures, the creation of which always has been and always will be the destination of art, in spite of a thousand Wildes and Strausses."

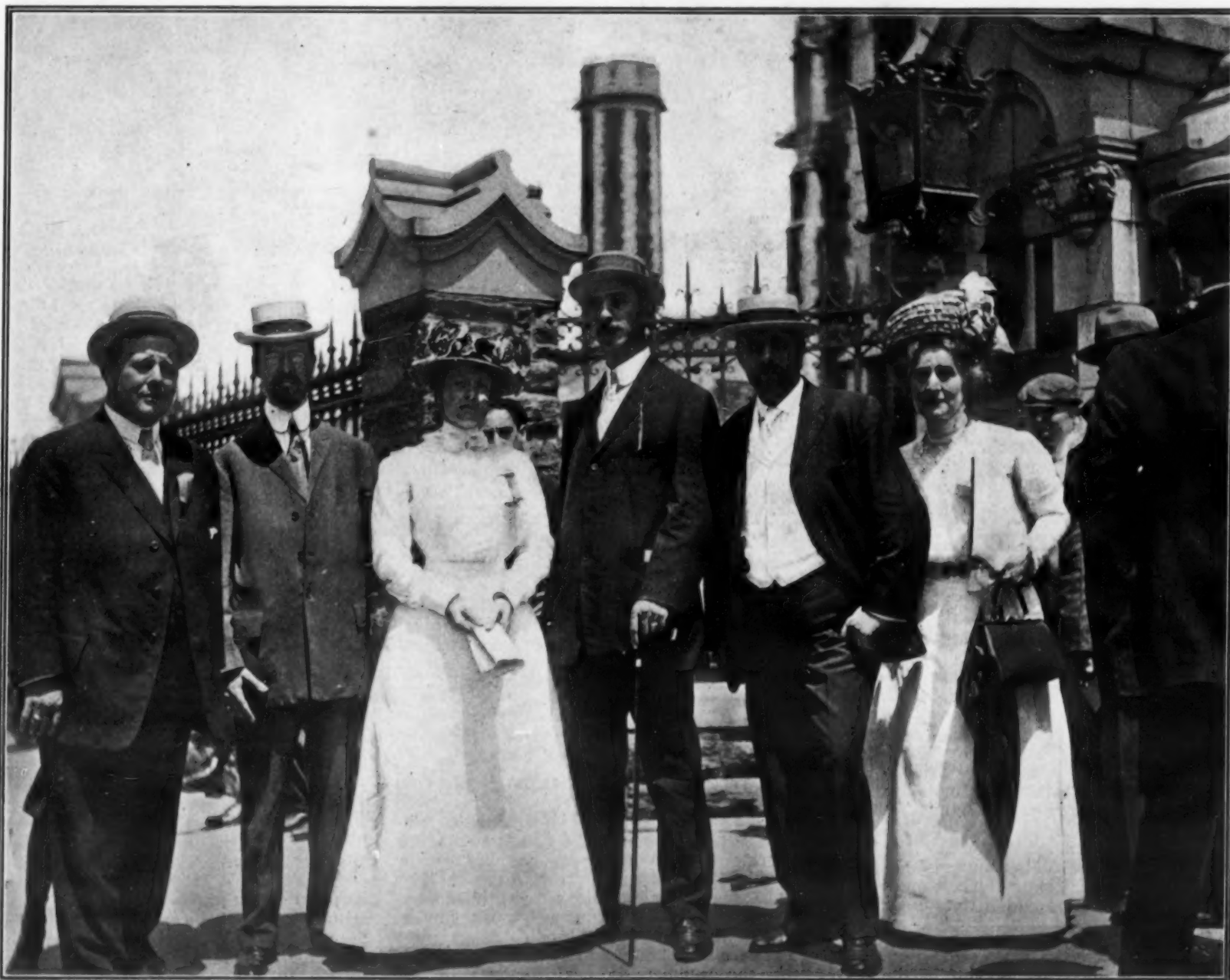
"A true work of art," he said, "could not be expected to emanate from such a poem, the tendency of which every normal person must turn from with repugnance and aversion. It was here only incumbent to show how unfit the language of the poem was to become music, even in its most important parts. In the choice of this poem lies the chief mistake."

It is regrettable that such an interesting and important document as Dr. Mendelssohn's cannot be reproduced in full, as its contents deserve.

Soprano and Pianist Give Program

The artists at the first part of the final afternoon concerts were Mrs. Shannah Cumming-Jones, soprano, and Mme. Amelie Pardon, pianist. Mme. Cumming, who, it will be remembered, had been liberal with her services before, did not feel constrained in her offering of more vocal titles which included Bizet's "Vielle Chanson," Brahms' "Wir Wandelten," Grieg's "Mit einer Primula" and Tschalkowsky's "War ich nicht ein Hahn."

[Continued on page 7]



A group of Delegates on Amsterdam avenue near the main entrance to the City College. From left to right: F. A. Parker, William E. McClymont, Mrs. J. D. Trimble, George L. Spaulding, and E. W. Berge.



THE TONE-POET HEINRICH GEBHARD PIANIST

DATES NOW BOOKING

Business communications
should be addressed to

Mason & Hamlin Co. BOSTON



William A. BECKER

The American Pianist hailed in Europe as a Great Virtuoso

Mr. Becker will be in America during the season 1909-10 and will be available for a limited number of recitals and orchestral engagements. For terms, dates and particulars, address WM. P. MARSH, 494 Boylston Street, Boston.
The Mason & Hamlin Piano

DAVID MANNES'S INFLUENCE AS A MUSICIAN

David Mannes is one of those workers whose influence is going to be felt more and more as time goes on. As an artist he is thoroughly well known through his sonata recitals with Mrs. Mannes, and as a concert master in Walter Damrosch's orchestra. His interpretations of the great violin sonatas, ancient and modern, has given delight to many earnest music lovers, and his individuality of tone has won him a unique place in the violin world. Together with Mrs. Mannes, he has made an extremely thorough study of the sonatas which they have played in Boston and New York, and stands as an authority on the interpretation of the master works for the violin.

In his work in the development of in-

strumental performance among the population of the East Side (as well as elsewhere) Mr. Mannes is less known, although some account of this work was recently given in *MUSICAL AMERICA*. This work is undoubtedly destined to come to the front and to prove a great factor a little later on in the development of New York's orchestral music. Mr. Mannes's ideas of tone are somewhat revolutionary, but in line with the best and most progressive element of modern thought. Expressive power and capacity, as opposed to mere sweetness or sensuous beauty of tone, are the ends sought to-day by the world's most thoughtful artists, and Mr. Mannes has not let the deeper trend of the time escape his observation.

DANISH SOPRANO WILL SING HERE NEXT SEASON

Mona Holesco, of Copenhagen, Has Appeared in Leading Musical Centers of Europe



MONA HOLESKO

BOSTON, July 5.—Mona Holesco, the young Danish soprano, who has just come under the management of W. S. Bigelow, Jr., of this city, will be heard at many concerts and recitals throughout the country during the coming musical season. She is a native of Copenhagen, Denmark, and began her study of singing at the age of fourteen, later coming to Dresden, where for several years she studied under Mme. Molly von Kotzebue.

In addition to her native tongue, Miss Holesco speaks with fluency English, French, German and Italian. She has appeared with marked success in many of the important European centers, and she will unquestionably receive immediate recognition in this country. She is said to possess a truly beautiful soprano voice, and is a musician to her finger tips. She has been successful as a singer of coloratura music, and equally so as an interpreter of songs.

D. L. L.

The experiment of giving Strauss's "Elektra" with a "covered" orchestra has just been tried at the Prince Regent Theater, Munich. It was found to be a great improvement.

Edith de Lys, the American soprano, who is now at Covent Garden, won a notable success in "Aida" in Prague before going to London.

PHILA. MÄNNERCHOR RECEIVES OVATION

Hammerstein Promises "Elektra" to the Quaker City—New York Impresario Popular

PHILADELPHIA, July 6.—The Junger Männerchor, which tied with Brooklyn for the Kaiser prize at the New York Sängerfest, sang the choral, which won such distinction in the contest, before a large audience at Willow Grove last Thursday evening.

The bi-pleasure resort was crowded with German-Americans and other pleasure seekers when the singers appeared on the stage, and the audience, numbering at least 5,000 people, heartily applauded the society as a mark of congratulation over the success in New York. Louis Koemenich, conductor of the Männerchor, repeatedly bowed his acknowledgments and struck his baton for the vocalists to proceed, but the ovation continued for over five minutes.

In singing the choral, the chorus was accompanied by the Theodore Thomas Orchestra, under the direction of Frederick A. Stock. The combined music was a rare treat, and the auditors again broke forth into enthusiastic applause. As the members of the chorus came from the stage by the side door thousands greeted them.

Oscar Hammerstein's announcement that he will favor Philadelphia with Strauss's "Elektra" during the coming season is received with much appreciation here. It was long thought that the impresario would not be able to make satisfactory arrangements to produce this elaborate and thrilling opera. The expressions of appreciation by Mr. Hammerstein of the support he received at his new house during the past season add much to his popularity here. The advance sale for the coming season is \$50,000 ahead of the subscriptions at this time last year. The Philadelphia Opera House will reopen November 16. The initial performance will be Massenet's opera, "Herodiade," with a cast including Cavalieri, Gerville-Reache, Renaud, Dalmore and Dufranne. "Elektra" will be produced during the third week.

S. E. E.

FRANKO ORCHESTRA AL FRESCO

Noted Conductor's Concert in Park A Largely Attended Event

A large audience gathered in Central Park Sunday afternoon to hear Nahan Franko's Orchestra. The music was heartily appreciated and it was necessary for Mr. Franko to respond to many encores.

The orchestra played the Processional from Gounod's "The Queen of Sheba," Weber's Jubilee Overture; Grieg's Suite, "Peer Gynt"; "The Huguenots," Meyerbeer; a Strauss waltz, "Sounds from the Wedding"; "Festival Overture," Lassen; "Rhapsody Espana," Chabrier; the Prize Song from "Die Meistersinger," an American fantasia of Victor Herbert and Sousa's march, "The Stars and Stripes Forever."

Cecil Fanning Lives Out-of-Doors

Cecil Fanning, the popular baritone, left July 1 for the Eaton Ranch, Wolf, Wyo., where he will lead an out-of-door life for seven weeks, preparing for his next season's work. He will be in New York on August 25, and will open his season with a joint recital with Mme. Olga Samaroff at the home of Mrs. Frederic Ayer, at Pride's Crossing, the engagement being one

of the North Shore Summer concerts arranged by Mrs. Hall McAlister. Mr. Fanning and Mr. Turpin will then go to Newport and Bar Harbor to fill engagements.

Mr. Fanning completed his year's work by singing the chief rôle in Elgar's "Carractacus" at the Oberlin Conservatory of Music on June 23. This artist has sung in all seventy-eight concerts, beginning last September and ending this June.

GIFTED CONTRALTO OF SEDALIA, MO., SINGS IN RECITAL



AGNES SCOTT LONGAN

SEDALIA, Mo., June 30.—Agnes Scott Longan, daughter of Judge and Mrs. G. F. Longan, of this city, appeared in a song recital on the evening of Tuesday, June 22, assisted by Alice Brown, accompanist and violinist.

Miss Longan, though only twenty years of age, is the possessor of a naturally beautiful mezzo-contralto voice, which she uses with good style and finish. Her phrasing and dramatic power, especially in such selections as the aria from "Carmen" and Tchaikowsky's "Jeanne d'Arc" aria, are unusual for so young a singer. Her program also included Liszt's "Wanderer's Night Song," Grieg's "The Swan," two Shakespeare songs by H. Parker, and numbers by Schumann, Stange and Dr. Arne. Her singing was materially aided by her attractive stage presence.

She has studied for the past five years under such well-known teachers as Marion Jones, an associate member of the Royal Academy of Music in London; Rudolph Lundberg, a graduate of the Royal Academy of Music of Stockholm, Sweden, and G. B. Gookins, a pupil of Randegger. R. P.

Mariska-Aldrich Re-engaged for the Manhattan Opera Company

PARIS, July 3.—Oscar Hammerstein, during his recent visit in this city, announced the re-engagement of Mme. Mariska-Aldrich for the coming opera season in New York. Though a regular member of the Manhattan Opera Company, Mme. Aldrich is to sing under special contract, thus allowing her to accept engagements for concert and oratorio. Mme. Aldrich's appearances in opera this season will be largely governed by the number of performances of the works in her repertoire.

Mme. Aldrich has been most successful in her appearances in this city and in London, where she has sung at the homes of Mme. Caron, Mme. Borsch, Saint-Saëns, Mr. and Mrs. Georg Henschel, Lord and Lady Somerset, Sir Alma Tadema, Sir Felix Semon and others.

NEW YORK WOMAN'S SONGS PERFORMED

Lorena Rogers-Wells Sings Compositions by Edith Haines-Kuester at Joint Recital

Edith Haines-Kuester, pianist and composer, and Lorena Rogers-Wells, soprano, appeared recently in a musical at the home of the former. The program presented was as follows:

"Panis Angelicus," Franck; "Mon petit Coeur," Wekerlin; Madrigal, Gignoux; "Si vous saviez," Henrion; "Chanson Florian, Godard; aria from Cavalleria Rusticana; "Des Abends" and "Aufschwung," Schumann; "Secrets," "When love is best," "Phyllis, the fair," "Springtime of love," (arranged from Moszkowski), Edith Haines-Kuester; Frühlingsglaube, Schubert; "Der Nussbaum," Schumann; "Widmung," "Es hat die Rose sich beklagt," Franz; "Allerseelen," Strauss; "Morgen Hymne," Henschel; "Musette," Sibelius; Idyll, Melartin; Four Irish lyrics, W. Francis Parsons; New England Idylls, MacDowell.

The unusual numbers on the program aroused great interest in the audience and, in conjunction with their excellent rendition, won enthusiastic applause for the performers. Perhaps the most appreciated piano selections were the Schumann and MacDowell numbers, in which Mrs. Kuester displayed faultless technic and great interpretative ability. Mrs. Wells sang brilliantly and acquitted herself most ably of the difficult task set her by the varying styles and nationalities of the songs.

However, the greatest success of the program was attained in the songs by Mrs. Kuester, which gave evidence of a gift for pleasing melody and an intelligent musicianship, and were sung *con amore* by Mrs. Wells. It is a pleasure to record that several of these have been accepted for publication by G. Schirmer, and will appear in the near future.

BAYREUTH FESTIVAL OPENS ON JULY 22

"Parsifal" To Be Sung Seven Times During the Season—Muck, Richter, Wagner and Balling the Conductors

The great Bayreuth festival is to open this year on July 22 with a performance of "Lohengrin," which will be repeated on August 1, 5, 12 and 19. "Parsifal," which is to be sung seven times during the festival, will be heard first on July 23. It will be repeated on July 31 and August 4, 7, 8 and 11. There will be two representations of the Nibelungen Ring. The first begins on July 25 and the second on August 25.

The conductors, who are in reality the most important features of these gatherings, are Hans Richter and Karl Muck, of the world of music; Michael Balling and Siegfried Wagner, of the house of Wagner. The entire stage management and the designing of the scenery is to be in the hands of Siegfried Wagner. The familiar artists who will be heard in these performances are to be Walter Soomer, Aloys Burgstaller, Hans Breuer, Bella Alten, Marta Lefler-Burckhardt, Luise Reuss-Belce, who has superseded Mme. Cosima Wagner as the guiding spirit in the training of the women singers; Marie Wittich and Ellen Gulbranson, who sings the *Brünnhilde*.

Baltimore Opera Guarantee Now Reaches \$70,000

BALTIMORE, July 5.—The guarantee fund required by the Metropolitan Opera Company for grand opera at the Lyric next season has been increased to \$70,000 by the contribution of \$10,000 by Jacob Epstein. Contributions of \$10,000 had previously been made by Charles E. Dohme, Michael Jenkins, Henry Walters, Ernest Knabe, and \$5,000 by Mrs. Henry Barton Jacobs and Robert Garrett. Other contributions ranged down to \$250, that being the lowest amount. In order to secure the remaining \$30,000 required, Dr. A. R. L. Dohme, Edwin L. Turnbull and Charles G. Baldwin have constituted themselves an organizing committee and have invited about fifty of the most prominent people in the city to join a committee to promote the collection of the fund. A general committee will be formed and a systematic campaign will be started.

Theodore Hemberger, director of the Germania Männerchor, was, at a recent meeting, presented with an elaborately leather-bound score of the Kaiser prize song sang at the last Sängerfest and a check for \$250.

FREDERICK **HASTINGS** BARYTONE
During the past season with MME. NORDICA and the DRESDEN ORCHESTRA
Management: R. E. JOHNSTON
St. James Building, Broadway and 28th Street, New York

GIUSEPPE CAMPANARI
OF THE METROPOLITAN OPERA COMPANY
WILL ACCEPT A LIMITED NUMBER OF PUPILS
Personal Address: 668 West End Ave., New York

FREE GRAND OPERA IN CENTRAL PARK MALL?

C. H. Meltzer Proposes Adoption of Parisian Plan for Out-Door Performance, Gratis

Charles Henry Meltzer, who is well known for his enthusiasm for popular-priced opera projects, has gone a step farther and is endeavoring to create enthusiasm for his plan of presenting opera free, or at a nominal price, in the Central Park Mall, where Naham Franko's orchestra now gives Sunday and Saturday afternoon concerts. The latter and Comptroller Metz and President of the Board of Alderman McGowan, of the city's officials, think the plan feasible, as it has been shown to be in Paris.

Mr. Meltzer says in this regard:

"Some day our municipal authorities will recognize the value of good opera as an agent of civilization and public morality, even as they have already acknowledged the importance of instrumental music.

"For one of those persons in the community most needing uplifting influences who can be attracted by mere instrumental music ten, nay, twenty, can be appealed to by the combined beauties of human voices and instruments.

"To vast masses of poor, shiftless, and consequently dangerous, persons who float hither and thither on holidays in New York, gambling and drinking for want of something more interesting to do, opera would be the breath of life, the suggestion of romance, the escape, for a brief space at least, from misery.

"I speak less of the born Americans, or the Irish-Americans (who, Heaven pardon them, are not as a rule deeply or devoutly musical) than of the German, Italian, French, Russian, Polish, Scandinavian, Jewish, Hungarian and Bohemian elements.

"They, with their racial instincts, long for music, and, above all, for opera.

"Thousands and hundreds of thousands of them have in the past had to go hungry, or content themselves with preposterous concerts doled out to them by ignorant conductors, under the protection of political wire pullers and more ignorant orchestras.

"I apologize to Mr. Franko and his followers for ever using such a word as 'orchestras' in this connection.

"At first, maybe, the opera which I have in mind might be supplied (as at the Manhattan Opera House on Sunday evenings) in the form of lyric recitals. Opera would not be acted, as on the stage, but sung by soloists and a chorus, and played by a skilled orchestra.

"The gulf—so far as popular enjoyment goes—between this sort of operatic performance and the merely orchestral *pot-pourris*, beyond which Mr. Franko has not yet been authorized to proceed, is tremendous. But it could be easily bridged over and at a moderate cost.

"All he would need, besides the municipal authorization and a little—a very little—capital to pay for a few principals and a chorus, is an appropriate platform.

"No one need worry as to the response the public would make, if *al fresco* operatic recitals were offered to it. There would be, not as now, twenty or thirty thousand persons in and about the Mall eager to listen to the operas performed, but fifty—nay, a hundred thousand.

"Nor need one question the carrying power of voices and instruments in the open air. Does not the violin of Mr. Franko carry beautifully when he plays, say, the obligato part in the 'Largo' or in the 'Meditation Interlude' from 'Thais'?

"Besides, what I advocate, what I appeal for, has been done for the past three years or more in Paris.

"We know it is feasible.

"Why not make an experiment in *al fresco* opera here this Fall or Summer in Central Park?"

Nahan Franko believes Mr. Meltzer's proposition, if carried out, would be a great success. He said:

"Given the necessary funds, the plan could be carried out. There are singers enough in New York who would be delighted to be given the opportunity to sing before such appreciative audiences. I have little hope, however, that it will ever be carried out under the present administration. We are not paid enough now, and

Russian Prima Donna for Whom Massenet Will Write An Opera



MME. MARIA KOUSNIETZOFF

Mme. Maria Kousnietzoff, who recently gained such a remarkable success at Covent Garden in "Faust," is a most beautiful woman, and has been painted by all the great masters of Russia; in fact, two of her pictures hang in the castle of Alexander III. At the early age of fourteen Tchaikowsky heard her sing and was immensely impressed, and told her that she ought to make a very great name as an opera singer. She has sung with great success not only in opera in Russia but also in Paris. Massenet was so delighted with her singing in "Manon" and "Thais" that he has promised to write an opera for her. She will be further heard in London during the coming season in "Romeo" and "La Bohème."

even this is begrudged us. My harpist is forced to pay for the cartage of his instrument to the park. The Commissioner, I think, would like to help us, but is powerless to do so. More than half the audience is forced to stand. There are not enough benches, and the officials with the power to purchase more have refused to do so."

St. Louis Musicians Seek Cooler Climates

St. Louis, July 3.—The local musicians and teachers will cease work soon after July 4 to hie away to cooler climates, returning in September to continue work and open the schools. Director Max Zach, of the Symphony Society, will take his family to Boston for several weeks and then to Blue Springs, Me. Mr. and Mrs. E. R. Kroeger will go to Estes Park, Col., and Mr. and Mrs. Morris Velsey are spending a month in Troy, N. Y. Mr. and Mrs. Guido Parisi are spending some time in northern Italy, and will stop off in Paris for a few weeks before returning to this city. Mrs. Karst will go north, and Mr. and Mrs. William John Hall are spending their Summer at Nantucket Island. H. W. C.

Albert Gerard-Thiers will appear at the New Thought Chautauqua, Oscawana-on-Hudson, in a song and lecture recital on Saturday, July 10. The program includes many well-known compositions.

BOSTON "POP" SEASON COMES TO AN END

Series of Concerts Just Closed Has Been Successful—The Final Program

Boston, July 6.—The twenty-fourth season of the "pop" concerts of the Boston Symphony Orchestra closed last Saturday evening before a large audience. As has already been stated in *MUSICAL AMERICA*, the present season has been far more successful than any previous season in the history of these concerts. There has been an unusually large attendance and apparently far more than ordinary interest in these excellent concerts.

The closing week offered programs of even more than ordinary interest. A second French night occurred Monday by request. Thursday was German night, and this was followed on Friday evening by a special request program.

The program for the closing concert Saturday night was as follows:

"American March," Ganné; "Light Cavalry," Suppé; "Barcarolle," Waldteufel; "Fair Harvard," and "Stars and Stripes," Sousa; "Gioconda," Ponchielli; "Cavalleria Rusticana," Mascagni; "La Bohème," Puccini; "Poet and Peasant," Suppé; "Cruiser Harvard," Strube; "American Fantasy" (organ, Mr. Marshall), Herbert; "American Patrol," Meacham; "America."

W. Kraftt, one of the first violins of the orchestra, deserves special mention for his excellent solo work on many occasions during the season. Mr. Kraftt is a thorough artist and was heard in a number of particularly fine quartet concerts during the past season. It is probable that he will become more prominently interested in this line of work next season, and it is quite probable that he will be at the head of a quartet made up of symphony players.

D. L. L.

Harold Henry Receives Ovation

Kalamazoo, Mich., July 3.—Harold Henry, the Chicago pianist, was accorded an ovation on the occasion of the recent appearance here as one of the artists who performed before the annual convention of the music teachers of the State. Mr. Henry displayed, perhaps, more of intellectuality and technic than of emotion, but his interpretations were so sane and well-balanced that there is scant room for criticism. He was given an enthusiastic recall and was finally compelled to play a Grieg Nocturne. His Chopin numbers were played exceptionally well and with excellent taste in expression, avoiding the excessive sentimentality which sometimes destroys the effect of this composer's works.

Dossert's New Parisian Conservatory

Paris, July 3.—An international conservatory of opera has just been established in Paris by Frank G. Dossert, an American singing teacher. On the honorary committee backing the movement are Massenet, Isidore de Lara and Edouard Colonne. The music committee includes Delmas, Calvé, Lucienne Breval and Oscar Hammerstein.

One feature of the conservatory will be three free scholarships offered to American pupils to be competed for yearly.

Reconstructed HARDMAN PIANOS Each at \$125 Less Than Regular Prices

THESE instruments were given us in exchange for Autotones. They were taken to our factory, each one was gone over thoroughly by the men who made it, a new sounding board, new strings and new hammers installed, and we are now selling the instruments under the full Five Years' Guarantee that we give on new pianos.

The case in every instance has been scraped right down to the wood, re-varnished and polished, so that outwardly as well as inwardly these are new Hardman Pianos.

\$400 Hardman Pianos \$275, and \$450 Hardman Pianos \$325.

The question of terms may be arranged to suit your convenience.

If you wish to exchange one of these instruments for a new Hardman Piano or an Autotone at any time within a year we will accept its full purchase price in part payment.

HARDMAN, PECK & COMPANY

Established 1842

524 Fulton Street
Brooklyn

138 Fifth Avenue
New York



SEASON 1909-10 TINA LERNER

Management: LOUDON CHARLTON, Carnegie Hall, New York
(Mason & Hamlin Piano Used)

SAMAROFF'S NEXT AMERICAN TOUR

Brilliant Pianist Will Return in August to Open Her Season at Bar Harbor—To Travel With Geraldine Farrar

PARIS, June 26.—The blessed Summer has come, and with it rest for the faithful. One little person very deserving of that reward is Mme. Olga Samaroff, who was off day before yesterday for an automobile tour through Switzerland with a party of good friends. Her vacation is to be a limited one, however, as she must return to Bar Harbor by August 25 to play at the Temple of Music. After this will follow what will be probably the most brilliant season of her career thus far.

This will be inaugurated by a short tour of seven cities, beginning in Providence on October 14, with Geraldine Farrar. The two young artists are devoted friends. "But do you suppose we'll be speaking to each other," says Mme. Samaroff, humorously, "at the end of that tour, with two pianos, two tuners, two maids, two mothers and two dogs?" "One dog," interpolates Mrs. Hickenlooper, Mme. Samaroff's mother, who has forbidden her daughter this final and useless responsibility. The tour will take in the cities of Boston, Buffalo, Detroit, Chicago and Milwaukee. Two important November engagements are for St. Louis, and for Philadelphia with the orchestra, and in December Mme. Samaroff will play with the Boston Symphony Orchestra in New York, and twice with the Thomas Orchestra in Chicago. She has also been engaged already to play with the London Philharmonic May 19, 1910.

Mme. Samaroff was ardently sought by her friends and followers, of whom she has many here in Paris, where she remained for more than a month this Spring. She appeared twice in public and several times at private musicales. Her season here opened with the Russian concert at the Theatre Sarah Bernhardt in May, when she played the Tchaikowsky Concerto. The other artists were Litvinne, of the opera; Serge Zamkow, first tenor of the opera at Monte Carlo, and Léopold Stokowski, who directed an orchestra of seventy-five of Colonne's executants. Mme. Sarah Bernhardt opened to Samaroff and Litvinne for the evening her private suite of rooms, which she had exquisitely decorated in honor of her two guests. Here they received their friends before and after the

concert. Mme. Samaroff played two numbers at the Embassy concert a few weeks later, and the evening before her departure for Switzerland she played at the home of Ambassador and Mrs. White in honor of



Mme. Samaroff and One of the Sisters in the Convent of the Saint Sacrament, Paris

the Duchesse de Vendome. Here she shared the program with Francis Rogers.

While in Paris Mme. Samaroff spends her free hours in the Convent of the Saint Sacrament, No. 56 Ave Malakoff, where as a child she lived and was educated. She finds here in the stillness of the great high rooms and the green tranquility of the garden her greatest solace for the weary heart and the tired nerves, which are the penalties of those who think and sense

generously. She is beloved of the sisters, and her name and her youth are the dearest of their convent traditions.

Mme. Samaroff commenced her music study in Paris with Marmontel père, going afterward to Widor, with whom she remained until she entered the Conservatoire under Delaborde. There were 176 applicants for the twelve vacant places in the Conservatoire the year she entered, and the name "Hickenlooper" was so impossible to the French tongue that they called her "l'Americaine." When the "hussier" was calling the names of the candidates alphabetically the little pianist listened expectantly for her name among the H's, when suddenly the man flushed and stammered out something that sounded like "Klam-père."

"They are calling the K's," said Olga Hickenlooper to her grandmother in alarm, and so it was that she almost lost her opportunity to hold a diploma from the Paris Conservatoire. But she gathered her courage and went up at once to the aid of the befuddled man, who was so bravely struggling with strange sounds. All of which goes to prove once more that there is much in a name, after all.

* * *

Geraldine Farrar has at last satisfied her anxious friends by going to a rest cure in Germany, where she will remain for two months in absolute quiet. She made a record-breaking run in a big six-cylinder car from Paris to Berlin early this month, going at once to the sanitarium.

An amusing conversation was overheard at a tea the other day, before the departure of the Farrars, between the mother of the American singer and a timid little woman who had been presented as the mother of a most extraordinarily gifted young boy, well known as a local "prodigy." The poor little woman was overcome by the idea of "touching hands with the great," but she made a brave effort to do her part.

"I have heard a great deal about your gifted daughter, too," she said.

"Oh, yes," replied Mrs. Farrar, with an almost pardonable twinkle. "Yes, she's getting on—slowly."

* * *

During the absence of Henry Eames, who will spend the Summer again with Paderewski at his home in Morges, Switzerland, his assistant, Alleyne Archibald, will remain in Paris to take care of students. She will live at the Student Hotel, No. 93 Boulevard St. Michel.

Minnie Tracey left Paris last week for the Summer, having made her farewell public appearance in the Massenet concert given by Mrs. Hoff at Salle Gaveau. Miss Tracey was the only American singer on the program among the most distinguished artists of the Paris Opera. This was one of the prettiest concerts of the season, having more or less a social nature. The stage was banked with palms, ferns and flowers, and the audience was an interesting one. It is the intention of Mrs. Whitney Hoff, who is honorary president of the International Union of Music, to repeat these invitation concerts in Salle Gaveau once every year, with the concour of some distinguished artist.

LOUISE LLEWELLYN.

American Woman's Songs in Paris

PARIS, June 26.—Mlle. Maggie Teyte, the famous singer of the Opéra Comique, and Percy Sharrman, of London, were the artists at a musicale given recently by Mrs. Hamilton Paine. The most interesting feature of the musicale was the singing of some of Mrs. Paine's compositions by Mlle. Teyte. They were interpreted in a brilliant style, and won the enthusiastic applause of the many assembled guests.

Boston Singer Scores at Covent Garden

LONDON, July 1.—A Boston prima donna, Edith De Lys, raised the audience at Covent Garden to-night to a high pitch of enthusiasm by her fine performance in the title rôle of "Aida." The critics highly praise her brilliant singing and dramatic action.

Hammerstein will produce "Salomé," with Mary Garden, in Paris. If this is not exactly carrying coals to Newcastle, it is at least carrying a warm proposition to the champion hot town.

An eminent American critic has received the degree of Master of Arts from Yale. It is a good sign that someone in authority recognizes the necessity of dignifying the critical body in America.

Natalie Janotha, the Polish pianist, is making an extended tour of the English seaside resorts.

Mark Hamburg, the pianist, gave a recital in London last Saturday.

New England CONSERVATORY OF MUSIC Boston, Mass.

GEORGE W. CHADWICK, Director
School Year Begins September 16, 1909

Everywhere recognized as the largest and best equipped school of music in the world. Its complete organization, its imposing Conservatory Building and splendid equipment, and the new Residence Building offer exceptional facilities for students. Every department under special masters. The reciprocal relations established with Harvard University afford pupils special advantages for literary study.

Owing to the *practical training* of students in our Normal Department, graduates are much in demand as teachers and musicians.

The privilege of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences, and the daily associations are invaluable advantages to the music student.

A number of free violin scholarships available for 1909

GRAND OPERA SCHOOL

This school gives a *practical training* for Grand Opera in regular professional rehearsals. The conductors, stage managers and répétiteurs are of the staff of the Boston Opera House. Through this Opera School young Americans will have the opportunity to obtain a debut in the Boston Opera House when they demonstrate sufficient ability.

Office open for registration September 9th

For particulars and year book, address : : : : : **RALPH L. FLANDERS, Manager**



Dear MUSICAL AMERICA:

Orpheus was a great man, no doubt; he could charm all the beasts. But there is no telling what he might have done had he but had all the modern improvements. With a phonograph attachment to his lyre he could probably have fleeced not only the lambs, but all the bulls and bears of Greece, and thus become a great captain of industry; or, he might even have aspired to be an undesirable citizen or a malefactor of great wealth.

Steever Smith, a farmer of Great Notch, N. J., is not one of your old-fashioned behind-the-times Orpheuses. He went to Montclair the other day, and, going into a phonograph shop, asked for a dozen of their newest and best records. "I suppose it's pretty lonely down on the farm without some music," suggested the phonograph man. "Not at all," said Farmer Smith. "These records are not for myself; I am getting them for my cows." "What! your cows!" exclaimed the phonograph man in astonishment. "What do you mean by that?" "Well, you see," said Farmer Smith, "I used to have a beautiful Swiss dairy maid, to whom the cows were devotedly attached. When she sang and yodelled to them they gave a lot of milk, and I was in a fair way to become rich. When she got married and went away the milk supply fell off. One day I saw in a phonograph advertisement a picture called 'His Master's Voice.' This gave me an idea, and I tried it on my cows. You should have seen them loosen for milk! My men couldn't carry it away fast enough. But they are getting tired of the old tunes, so I want you to give me a bunch of fine new, lively records."

One of Farmer Smith's men happened to be in Montclair the next day, so I understand from the New York Press, and told the phonograph man that the first tune which the farmer had tried on the cows was "The Heart Bowed Down," but it made the cows sad and they didn't give much milk. The man went on with his story thus: "Steeve then tried 'I Stood on the Bridge at Midnight' and the cows walked over to the trough and pensively gazed into the water. At 'The Nun's Prayer' all the cows got down on their knees. But when he began to play 'The Old Oaken Bucket' the cows sat up and took notice. They looked at Smith so accusingly that he took the record out of his machine and smashed it. It was the 'Sailor's Hornpipe,' 'Rory O'More,' 'The Irish Washerwoman' and a few lively tunes like that that brought the cows around at last. This scheme beats the Swiss dairy girl all hollow, for the machine knows more tunes than the girl, and can rip 'em off faster."

Have you heard this terrible story?

A man went into a chemist's shop. "I have determined to die," he said, as he brought his fist down on the counter with force enough to make the bottles dance. "I have resolved to make away with myself. Apothecary mix me a powerful potion which will finish my earthly career. Give me something against which antidotes are of no avail, and which the stomach pump is powerless to withdraw. Do you understand?"

"Yes, sir," replied the chemist, as he took down a bottle containing some whitish powder. "This is the strongest poison known. I'll give you ten grains of it, which will be quite enough for your purpose."

The chemist proceeded to weigh the powder and wrap it up, saying as he did so: "I would advise you to take this powder to your room, first being careful to make your will and do such other matters as you deem necessary, for after you have swallowed the potion you will not be able to do anything before it begins to take effect. Immediately on swallowing it, first dissolving the contents of the paper in a spoonful of water, you will feel a sort of cold chill run up your spine. Then your arms will begin to shake and your knees will knock together. Presently you will be unable to stand, and you will sink into a chair. Your eyes will then pain you. Sharp twinges will run through the eyeballs, and in about half a minute total blindness will follow. Presently gripes will seize the stomach and you will bend forward in agony. Racking headaches will be added to your other sensations, followed by intense pains in the ears, like ordinary earache intensified a thousand times. Twinges like those of gout seize the extremities, the chills of the spinal cord become unbearable, the tongue protrudes and the patient falls from the chair on his face, and unconsciousness follows, which lasts a few minutes, until death supervenes. One mark, ten pfennigs, please."

At this moment the man awoke just as the conductor was laying down the baton after the last chord in "Elektra."

Speaking of opera, some people are wondering why d'Albert's "Tiefland," which has made such a great success in Berlin, should have failed in New York. Marie Labia was recently in Berlin, where she took part in the two hundredth performance. This should not be so great a mystery to those who are familiar with d'Albert's music in general. D'Albert holds a unique place as a composer, and his appeal is not universal. He always writes good music—that is, music which is up to a certain excellence and which has a certain quality of distinction. He never falls below this level nor becomes banal. On the other hand, he never goes above it, either, and one never finds in his music, not for an instant, a flash of inspiration. This musical quality which d'Albert presents might be acceptable on its merits to an understanding audience, where as a novelty it would fail completely in America because it has not the initial tang of inspiration to set people talking about it at once. Moreover, d'Albert, the man, is very well known and popular in Germany.

The first critical reception of a work also sometimes makes a great difference in its run, and where the German critics, out of consideration for d'Albert's powers as a composer, such as they are, might give his music due credit, the American critics, on the other hand, would be apt to roast it on the spot for its lack of inspiration, and thus discourage popular interest. Then, again, in Berlin it may be that many people went to hear Marie Labia and not "Tiefland," but I think the secret lies in the nature of the music itself.

The story of a horde of Servian bandits destroying 1,600 national folksongs reads like a scene from a comic opera. Why in

the world should Servian bandits want to destroy folksongs? If it had been a secret organization—"tong"—is the latest word—of American critics destroying 1,600 "American" folksongs it would be easy to understand, for the songs would be *prima facie* evidence in the controversy of one of their pet ideas. Can it be that there is a movement on foot in Servia to prove that there are no Servian folksongs? How terrible!

At all events, Mr. Bojanovic's collection, which was all ready for the printer, was destroyed by bandits who broke into his house. It is not beyond the range of possibility that they might have been musical critics in disguise. Byron said that Barabas was a publisher. Why might not a musical critic be a bandit on the side?

It is now said that Denver is to produce the singers of the future. An investigator has pointed out that the air there, being at an altitude of a mile above the sea level, contains about 20 per cent. less oxygen than the air in Boston or in New York. A singer there must therefore make a greater struggle for breath in order to get the sufficient amount of oxygen than a singer in any other one of the centers of musical culture. Thus Denver singers, because of the excessively large amount of air which they must breathe in order to get the necessary amount of oxygen, develop lungs such as are known nowhere else in the singing world. When these Denver singers go down to cities of normal altitude, breathing then becomes so much easier than usual that world-beating singing is the easiest thing they do, or will do, when their culture has gone far enough, so the investigator intimates. On the other hand, the great singers of the world will not be able to make much of a showing in Denver, as all they have learned of the art of breathing is set at naught by the scarcity of Denver oxygen.

Denver is thus to be the "Wartburg" of America, the synonym of the singer. Denver singers are already making progress. One who is in Paris has already got so far with her breathing as to have her portrait hung in the Salon. Let the winning Gesangsvereins look to their laurels when the Denver delegation arrives.

The old tale of the gentleman—or the tale of the old gentleman, I forget which—whose immaculate top hat blew off, and who, without moving a hair, a finger, or an eyeball, walked straight into a hat shop and bought another, is outdone by the tale of the tenor, Mario, related by Sterling Mackinlay in his life of Garcia. Once when in London with his wife, the famous prima donna, Grisi, he decided to give an elabo-

rate luncheon to a party of their friends, among whom was Garcia. The total cost of the luncheon is not stated, but an idea of it may be given by the fact that they paid \$400 for some dessert and special table delicacies for which they sent to Paris. When they were all seated for the luncheon Grisi suddenly exclaimed: "It's far too hot to eat anything here; let us drive out to Richmond to lunch—it will be far pleasanter." Carriages were sent for to accommodate the entire party. A telegram was sent on in advance, so that another almost equally sumptuous luncheon was awaiting them upon their arrival at Richmond. The lunch already prepared was turned over to the servants in Mario's house.

Mackinlay gives this as a remarkable incident of artistic extravagance, which it undoubtedly is, and he lets one infer that a mere whim lay at the base of the matter. I am not to be too easily trapped into taking this view of the matter. Was it not a singer, a lady from Salt Lake City, who not long since, at a dinner party at which the King of England was her guest, conspired with the steward to let fall a plate of soup upon her beautiful dress, in order that she might have a chance to excuse herself and don a still more gorgeous dinner gown which was late in arriving from Paris? The ways of prima donnas, like those of the "heathen Chinee," are "dark and peculiar," and may it not be that Grisi merely wished to convey an idea of her ability to be disdainful of expense, and incidentally to present her press agent with some spicy material?

Here is hot weather musical joke number 237:

It was to have been a business meeting of the Ladies' Aid Society, but it took some time to get down to business. Mrs. Wiggins had to tell everybody about her recovery from a recent operation for appendicitis.

After she got through, it reminded Mrs. Higgins of an operation she had undergone a few years ago for the same thing, and she told about it at considerable length.

That reminded Mrs. Bliggins of the time when she thought she had heart trouble, and went to a physician, who told her it was something else, and she would have to have an operation, and how she had it.

When she was through, Mrs. Triggins was moved to tell about an operation that had once been performed on her for something else.

At this moment Mrs. Piggins arose to go. "I thought," she explained to her hostess, who intercepted her in the hall and tried to get her to stay, "that this was to be a business meeting, but instead it seems to be an organ recital."

MEPHISTO.



It was left for the exhibitor of a phonograph in the streets of Utrecht, according to an American traveler, to put the finishing touch to the wonderful invention.

There was the sound of a military band in full blast, and then suddenly the tune stopped and "Halt!" rang hoarsely out upon the air.

"Who's that interrupting the concert?" flippantly inquired the American.

"That," said the man, surveying him blandly, "was the voice of Napoleon Bonaparte, giving the order at the battle of Waterloo."—*Youth's Companion*.

Little Girl—Mother, why did they sing that hymn "for those in peril on the sea?" Was it for the poor people who are out in ships?

Mother—No, dear, for the rich ones.—*Brooklyn Life*.

"That prima donna is assuredly favored more than most mortals," said one opera singer.

"Yes," answered the other, "she has a glorious press agent."—*Washington Star*.

Mistress—Nora, why do you always sing "The Rock of Ages" when you are boiling the eggs?

Nora—Well, mum, two verses for soft-boiled eggs, three verses for hard-boiled.

La infant terrible justified his name at a recent musicale in Germantown, Philadelphia. With his mother, he was sitting in the front row and had rivalled the mouse for quietness when a young female began the opening bars of "A May Morning." The trills were too much for his sentient powers to let go by unnoticed. "Hully gee!" he exclaimed in terribly audible tones, "she hollers just like a bird." The audience appreciated the analogy if the singer didn't the "holler."

Ma—Do you think Johnny will be able to keep up with life's procession?

Pa—Hardly. He might keep within hearing of the callopie at the end of the parade, though.—*Exchange*.

The Boston Herald says that "Richard Strauss's new opera, 'Sylvia and the Star,' will overflow with light, melodious music." Who will he get to write it?

GERVASE ELWES The Noted English Tenor
In America, January to May, 1910
Management: THE HENRY WOLFSOHN
MUSICAL BUREAU, 1 W. 34th St., New York

JOSEPHINE SWICKARD SOPRANO
Residence, 116 West 79th St.
Phone, Schuyler 7140
J. E. FRANKIE, 24 W. 31st St., N. Y.
Phone, 3778 Mad. Sq.

MARGARET RABOLD SOPRANO
Concerts, Recitals
141 EAST 16th ST., NEW YORK

HELENA BINGHAM LATE SONGS: "Love the Rover," "Life With You,"
"Of What Is My Heart Singing?" "Jes' Yo' Wait," "Spare
Me My Dreams," "Tommy," "A Midsummer Day Dream."
Terms Made for Clubs, Societies and Private Musicals.
Address MARGARET DOBYNE 6119 GREENWOOD AVENUE, CHICAGO, ILL.

GERMAINE
Sole Management:
M. H. HANSON
Carnegie Hall, New York
Telephone, 6973 Columbus

Arnaud

PIANIST: FIRST PRIZE, PARIS CONSERVATOIRE
2d AMERICAN TOUR
BEGINS OCTOBER 1909
CHICKERING PIANO USED

BERTRAM SCHWAHN BASS-BARITONE
Sole Management
WALTER R. ANDERSON
5 West 38th St. NEW YORK Phone 349-38th
CECIL JAMES TENOR
Exclusive Management
HAENSEL & JONES
1 East 42nd St., New York

BERLIN HONORS MARCELLA SEMBRICH

A Notable Event Was Her Operatic Farewell—Edgar Stillman-Kelley's Pupils Hail from Many Parts of the World—What American Musicians Are Doing in the German Capital

BERLIN, June 21.—The enormous success of Marcella Sembrich in the first of her two farewell appearances at the Gura Opera, when she sang *Violetta* for the last time in Berlin, has brought forth a storm of approbation from the press. The closing scenes witnessed at the performance last Thursday evening must have brought joy and overwhelming satisfaction to the heart of the wonderful artist, whose retirement the whole opera-loving world feels as a personal loss, and will remain forever stamped as a precious memory to those whose good fortune it was to be present.

To say that *Violetta* was incomparably sung on this occasion is to speak in platitudes, yet so remarkable was Mme. Sembrich's performance that one is forced to reiterate.

That the new Royal Opera House was taxed to its utmost capacity goes without saying. Had it been many times as large this would have still been the case, so eager have the Berliners been to do homage to one of the greatest song birds the world has ever seen.

The many friends both here and in America of Francis MacLennan, the tenor, will regret to learn that he and his talented wife, Florence Easton, have had to cancel their plans for leaving town to-day for their Summer sojourn in the Harz Mountains, as his throat trouble has proved more serious than at first thought. Mr. MacLennan is under the doctor's care now, and has been ordered away from July 1 for complete rest. The doctor has ordered him to take a trip which will take them where they will meet no friends and see no social life whatever. Mr. and Mrs. MacLennan are therefore now planning a trip to Norway.

So much unfavorable criticism appeared in the papers of the performance of "Figaro's Hochzeit," at the Gura Opera last week, when Blecher, of Vienna, conducted, and Edyth Walker, the American mezzo-soprano, sang, that both of these artists broke their contracts and left Berlin in disgust. They gave out the statement that the rehearsals of the performances at the Gura Opera, where the forces are brought together for one short season from many parts of the operatic world, were necessarily so insufficient as not to assure finesse in the ensemble, and they could not afford to risk their reputations by further participating in the performances, and thus tried to justify their taking French leave. No doubt much may be said in extenuation on both sides of this controversy.

The incidental music to "Macbeth," which its composer, Professor Stillman-Kelley, calls thus for want of a better name—though it is of much more importance than the usual incidental music to dramatic performances—has been accepted for performance in the Ducal Court Theaters of Coburg and Gotha next Fall.

The music follows almost an operatic scheme. The second act has an interesting musical development in the scene where the spirits gather. As one by one the ghosts appear the different instruments in the orchestra come in, each with its own theme, one by one, gradually gather force and ensemble effect, until it ends in a wild dance with full orchestra. Mr. Stillman-Kelley has consented to give an analytical piano demonstration of his music for "Macbeth" before a few critics and friends and pupils in his studio, at No. 19 Launtzienstrasse. He and Mrs. Stillman-Kelley have planned their vacation for the Fall this year, as so many pupils came for Summer study with him that he could not well leave Berlin in Summer, as usual. He will therefore take a short breathing space between seasons before the Fall season has fully set in. Among his many interesting pupils are Leo C. Miller, who is a brother-in-law of Mr. Galway, the well-known St. Louis musician; Lawrence Adler, the brother of Felix Adler, who has just recently returned to New York; the Misses Pyle, two sisters

who are here studying piano and voice, and whom Mr. Stillman-Kelley deems specially talented; Miss Bannister, from Boston, who is connected there with the Garden School for Children; L. Francisco, who is head of the department of music in the Earlham College at Richmond, Ind., and has lately returned; Edna Peterson, who won prizes in Chicago and is now being educated here by wealthy patronesses, and Miss Roe, from New York, daughter of E. P. Roe, the famous author. C. Rieger, a pupil of Anton Hekking, who is now under Mr. Stillman-Kelley, after having studied composition at the Hochschule for a year; Sara Winchell, of New Haven, and many others of several nationalities. Jessie Gaynor, the well-known composer, came to him for criticism last year and returns next Winter to continue her work under his supervision. Otto Miessner, a young man who has recently arrived at Mr. Stillman-Kelley's studio from Huntingburg, Ind.,



LORRAINE LALIBERTE

A Young Western Pianist, Who Is Now Identified with Berlin's Musical Life

has shown remarkable talent for composing, and comes to Berlin with credentials from W. S. B. Matthews, who has taken a lively interest in his compositions. Mr. Miessner came for the Summer, but is already planning to remain over the entire year. His career has been of mushroom growth, as he had had no musical training whatever up to the age of twenty, when he went to Cincinnati, armed with just enough money for six months' study at the College of Music. His ambition and talent accomplished the full year's course of study in the given six months, and procured for him his diploma, whereupon he at once obtained the position of supervisor of music in the schools at Huntingburg. There his work consisted of no less than the supervision of forty grade classes per week, three glee club rehearsals, two band and two orchestral rehearsals, all school organizations, which he directed; twenty-five piano and voice pupils and a chorus choir. His composition was mostly done late at night, and it would seem that Indiana air must be fraught with some special vitality-giving quality to have permitted of all this. For several years Mr. Miessner has spent his Summers studying in New York, and carried on the study of composition by correspondence with A. J. Goodrich. He has written two cantatas—"Queen of May" and "Christus"—some songs of considerable color, such as a very characteristic Chinese song, a Japanese melody and an Indian song called "How the Robin Got His Red Breast." His best work is a set of thirty songs, entitled "Cycles of School Songs," written to poems by Florence C. Fox for pleasure and instruction of school children. Five of these songs are on

seeds, such as the burr, the apple, dandelion, etc.; five are on birds, curiously enough, including one on the scarecrow, which only children have seen fly. Five are upon foreign lands, five upon flowers, five upon insects, five upon the senses, forming a very interesting work. Mr. Stillman-Kelley feels that young Miessner's enthusiasm will carry him far.

Among the recent arrivals in Berlin is Charlotte Kendall Hall, of Chicago, who has been head of the violin department of St. Mary's School for Girls in Raleigh, N. C., for the past five years, broken by one year's study in Prague with Sevcik, and a Summer in Paris under Viardot. In Raleigh Miss Hall conducted an orchestra of twenty-five pieces, the violinists being her own pupils. She also had a chamber music trio and did considerable concert work throughout the South. Miss Hall arrived on the *Pennsylvania* on the 14th, and is now spending a week in Berlin on her way to Pisek, a small town in Bohemia, where she will study with Sevcik during the Summer, following him to Vienna, where she will spend a year or so under his instruction, returning to America to take up concert work and teaching in Chicago.

On the same steamer came Maud Anne Lincoln, also a Chicago girl, and Margaret Cook, an Indianapolis teacher of piano, who is going to take up study in Berlin. Miss Lincoln has taught piano for eight years in Quincy, Ill., three years at the Conservatory of Music and the rest of the time independently. She played in concert in Chicago and through the State of Illinois, and will continue her piano studies for a year in Berlin.

Lorraine Laliberte, from Bozeman, Mont., is a young girl who recently showed great ability as a pianist at a recital given at the American Woman's Club. She played with perfect clarity, brilliancy, good rhythm and very good tonal gradation, and showed remarkable poise and intellectuality for a girl of seventeen, there being an entire absence of sentimentality. She is a pupil of Vernon Spencer, and studies theory with Stillman-Kelley. She studied for three years in Bozeman under Miss K. P. Calvin, and, later, three years with Professor Oliver. Two years ago Miss Calvin brought her to Berlin, where she studied for a year with Godowsky and his under-teacher, Aronson, and her own uncle, Alfred Laliberte, who is a protégé of Carreño. She has been under Vernon Spencer's tuition during the past season, and after another year with him expects to take up a concert career. LILLIAN J. PETRI.

ENDOWED SCHOOL FOR AKRON?

American Conservatory and College of Music Announces Plans

AKRON, O., July 3.—The American Conservatory and College of Music, Mrs. C. A. Stowers, president, has engaged the largest auditorium in this city for a course of concerts extending from October 6 to June 22.

This school has been in existence for five years, and these concerts will demonstrate the soundness of the theories of Mrs. Stowers. The school was founded for the purpose of providing for American music students the same advantages that they have in Europe. The plan is to interest enough wealthy patrons of music in the school to enable the tuition fee to be made very low and to provide many scholarships. It is hoped that the endowing of the conservatory will make it possible for the founder to establish like schools in other cities and towns and to endow them in a like manner and for a like purpose.

The result of this effort will be to stimulate the students of music to greater efforts and to make it possible for them to fill the positions now so largely occupied by foreign-trained musicians. The recent graduation exercises of the conservatory afforded opportunity to the students to demonstrate the value of their training. The performance was brilliant and gave evidence of the thoroughness of the work of the faculty.

Toscanini Leads Grand Concert

NAPLES, July 2.—Arturo Toscanini, musical conductor at the Metropolitan Opera House, New York, arrived here to-day for the purpose of directing a grand concert to-night of the works of the composer, Martucci, who died recently.

A large audience attended the function, including the Duke and Duchess of Aosta.

Max Fiedler has decided to add Granville Bantock's "The Pierrot of the Minute" to the Boston Symphony Orchestra's repertoire next season.

BIG SURPRISE FOR MUSICAL PITTSBURG

Andrew Carnegie and Organist Heinroth Plan Installation of Great New Organ

PITTSBURG, July 5.—The Carnegie Music Hall is said to be in need of a new organ, and it may be provided in the near future. In this respect a surprise is said to be in store, but just where the surprise is coming from is being kept a secret. It is known, however, that City Organist Charles Heinroth and those connected with the Carnegie Institute have been making some plans, and if they are carried out Pittsburgh may in the near future not only have one of the best organs in the country, but perhaps one of the largest in the world.

Manager William T. Mossman of the Pittsburgh Orchestra has been "hobnobbing" with Emil Paur, conductor of the orchestra, at the latter's home in Europe and writes to friends here that he is having the time of his life. Mr. Mossman and Director Paur are making some splendid plans for the coming season, and it is quite likely that the latter will import a few musicians for his organization, which, if he does, is likely to cause the usual union trouble in Pittsburgh.

Christine Miller, one of the most popular of Pittsburgh singers, sails from New York, July 17, for Antwerp, where she goes to seek a short rest. Miss Miller also plans to visit Brussels, Cologne, Frankfurt and other places of interest. She will return to America about the middle of August to resume her concert work.

The Pittsburgh Festival Orchestra, Carl Bernthaler conductor, continues to attract large crowds to the Schenley, although the street-car strike of last week affected the Monday night concert, since no cars operated that day. E. C. S.

INDIANA TEACHERS MEET

Strongest Western Association Holds Enthusiastic Convention

LAFAYETTE, Ind., July 3.—The music teachers of Indiana were in session in this city from June 29 to July 2, inclusive. Besides the various round tables and discussions on music in all its phases, which were presided over by representative men, the programs were furnished by the music teachers of Indiana, representative of the music clubs; the Sturm-Adler Trio, of Cincinnati; Charles L. Clemens, of Cleveland; Myrtle Elvyn, pianist; Joseph Swickard, soprano; Glenn Dillard Gunn, pianist; Karleton Hackett, Chicago; Harrison M. Wild, organist, Chicago; Winifred Hunter, David Baxter, Indianapolis; the Song Cycle Quartet, Cincinnati; Christian F. Martens, Otto Meyer, violinist; Marie Meyer, pianist, and Dorothy Lethbridge, pianist.

The audiences were large and the soloists were enthusiastically received. The convention was most successful in every way, and the organization was found to be in excellent financial condition. The publication of the *Mirror*, the official organ of the association, will be continued as before.

Officers were elected as follows: Clark Leaming, president; Minnie Murdock Kimball, of Marion, vice-president; James S. Bergen, secretary.

A Tribute From Baltimore

BALTIMORE, Md., July 2.

To the Editor of MUSICAL AMERICA:
Enclosed please find my subscription renewal for MUSICAL AMERICA, which I consider the best musical paper published.

Respectfully,
C. T. STACKHOUSE.

Fräulein

EVA WILCKE

Certified Teacher of the German Language

DICTION A SPECIALTY

Teacher of Geraldine Farrar; Marcella Craft, of the Royal Opera House, Munich; Jennie Osborne Hannah, of the Stadt Theatre, Leipzig; George Hamlin and many other prominent artists.

Address: Neue Ansbacher Str. 14, BERLIN, W., Germany.

ERNESTO CONSOLO

having concluded his American engagements, will accept a limited number of pupils at Lugano, Switzerland, and Milan, Italy.
Address Villa Consolo, Lugano, Switzerland

CONSTANCE BALFOUR Concert Direction Southern Concert Booking Co. Houston - Texas

IN AMERICA SEASON 1909-1910

BLOOMFIELD ZEISLER

For Terms, Dates, Etc., address:

ALINE B. STORY, 5749 Woodlawn Avenue, Chicago

AMERICAN TENOR HAS GRATIFYING SUCCESS

Berrick Von Norden to Sing Next Year Under the Management of the Wolfsohn Bureau

Berrick Von Norden, the young American tenor, is to be under the exclusive management of the Wolfsohn Musical Bureau during the coming season. While Mr. Von Norden's past season was most successful, this announcement presages an even more successful season next year.

This tenor's past successes have been due not only to his exceptional voice, which is a pure tenor of beautiful quality, but also to his remarkable ability as a musician. Many times Mr. Von Norden has sung important rôles at sight, notably Dubois's "Paradise Lost," which he did on twenty-four hours' notice, winning nothing less than an ovation. During the past concert season he also sang the tenor solos of "Aida" and "Martha" at sight. His resourcefulness in this matter and his reliability as a musician have brought him many important return engagements, among which may be mentioned two appearances with the Women's Musical Club, of Columbus, O., and four successive appearances in Indianapolis.

Mr. Von Norden is a graduate of Brown University, studied singing in America under Jules Jordan, Mme. Lankow, Arthur Mees and Victor Harris, and under celebrated masters in Berlin, Paris and London. He is an expert linguist and is equally at home in French, Italian, German, Latin and English. This ability, together with his vocal excellence and his attractive stage presence, won for him the engagement for the Calvé tour of twenty weeks in 1905-06, shortly after his return from abroad. Since that time, and because of his great success on that tour, Mr. Von Norden has sung in all parts of America, and is in increasingly great demand. He has sung in several of the more important New York churches, and is at present soloist at Grace Church and the Temple Emanu-El.

While Mr. Von Norden has had great success in oratorio and in opera, he is especially known as a recital singer. Here his broad education and command of languages, his temperament, his ability to sing either lyric or dramatic compositions, his deep insight into the composer's meaning and his sympathy with all styles and schools of writing make him an artist whose singing is interesting both intellectually and emotionally. He is equally at home in old English songs, modern French and German compositions and the works of American writers, surely an accomplishment as desirable as it is unusual.

Divine Discontent

[Rev. Chas. F. Aked in the N. Y. Mail.]

We will let nobody persuade us to be contented; no teacher, however honored, and no cynic or reactionary or selfish person, either.



BERRICK VON NORDEN

A Young American Tenor Whose Musicianship and Breadth of Understanding Have Won Success for Him

We may well glory in the reply of the great composer at the close of a musical festival which had been the wonder of the world. The ubiquitous newspaper man asked him whether he was satisfied with the reception of himself and of his work. The musician turned upon him savagely and said: "Man, I am an artist, and when I have the bâton in my hand I am satisfied with nothing!" We may bow in admiration before that divine discontent.

Christine Miller to Go Abroad

Christine Miller will sail from New York for Antwerp on July 17 on the *Lapland*. The season just closed has been a very busy one for Miss Miller, and she goes abroad for a short rest. She plans to visit Brussels, Cologne, Frankfurt and other places of interest, returning about the middle of August on the *Prince Friedrich Wilhelm*. Miss Miller's bookings for next season already include many of the large clubs.

American Institute Gives an "At Home"

An "at home" was given at the American Institute of Applied Music in New York on Tuesday afternoon, June 29, by the dean of the faculty. Many friends of the institution attended and pronounced the affair a genuine success. Anna Belle Wood, pianist, proved to be an admirable soloist.

The Wisconsin Conservatory of Music, of Milwaukee, has just closed its tenth year, granting diplomas to ten pupils. The commencement exercises were attended by more than 500.

CARUSO NOW SECURED FOR FIVE YEARS MORE

Metropolitan Directors Prolong Tenor's Contract Three Years—A New Conductor Engaged

PARIS, June 30.—That Director Gatti-Casazza, of the Metropolitan Opera House, is satisfied with the condition and future of Enrico Caruso's voice was made evident to-day when he signed the latter for three years more, the contract following the present one, which expires in two years.

This secures to the Metropolitan a total of five years more of the services of Signor Caruso, the new contract not ending until the close of the season of 1913-14. Mr. Otto H. Kahn, president and chairman of the executive directors of the Metropolitan Opera Company, ratified the contract and congratulated Signor Gatti-Casazza upon the extension. Signor Caruso was in fine humor when seen at the Grand Hotel. His broad, smoothly shaven face was beaming as he confirmed the report.

"Yes," he said, "I have five years more in New York, and I am happy over it, for I am in love with New York and its people quite as much as with my business arrangements. I never felt better in my life. My friends say I never looked better. My new contract tells better than I could what Mr. Kahn and Signor Gatti-Casazza think about my voice. You know they are very hard to please in that respect," he added, laughingly.

With the engagement of M. Georges Regis, concluded yesterday, the Metropolitan now has a staff of tenors of the first class. It includes Caruso, Bonci, Slézak, Edmond Clément, Jörn, Jadowker and Burrian. It also has several other tenors of the second class. The sopranos will include Mmes. Geraldine Farrar, Emmy Destinn, Lillian Nordica, Johanna Gadski, Jane Noria and Lydia Lipowska, the young Russian cantatrice who made such a success last week at the Opéra Comique in "Lakmé" and "Traviata."

Bella Alten to Return to Metropolitan

Andreas Dippel has engaged Bella Alten to return to the Metropolitan Opera House next season. She left at the close of the Conried régime because she felt that her compensation was not sufficient. Mr. Dippel has decided that Miss Alten is indispensable, and she will return on her own terms. She had been engaged at Vienna, but was released from her contract. Miss Alten will also sing at the New Theater.

Louise Ormsby's Summer Plans

Louise Ormsby, the distinguished soprano soloist, who recently completed a most successful tour of Western cities with the Minneapolis Orchestra, singing in as many as seventy concerts in six weeks, will spend this month at Boise, Idaho, and Seattle, Wash. She will camp in the Washington mountains during August, returning to New York in September for the Fall season.

Oscar Frey, organist and choir leader of St. John's Ev. Lutheran Church, La Crosse, Wis., has resigned to take up work elsewhere. During Mr. Frey's residence in that city he was a leader in musical work, and gained a wide reputation as a chorus director.

A recital by the pupils of Elmer R. Crouthers, of Broomall, Pa., took place in the Orpheus Club Rooms, Philadelphia, on Saturday, June 26. The several numbers

on the program were well rendered. The pupils were assisted by William J. Clark, tenor, who sang two songs by Chadwick and an aria from "Faust," the latter particularly well.

Commencement exercises of St. Dominic's School of Music, Portage, Wis., were held recently. An especially fine program was rendered, and a diploma in piano and harmony was awarded to Jennie C. Wooster, of Pardeeville, Wis.

Pauline Donalda sails for this country early in the Autumn for her concert tour, which is to precede her season at the Academy of Music, New York.

Mischa Elman, the Russian violinist, is spending July in England.

M. H. HANSON

CARNEGIE HALL
NEW YORK

IS NOW BOOKING for 1909-1910

FOR
DR.
LUDWIG



WÜLLNER

AND HIS ACCOMPANIST

COENRAAD
V.

BOS

Who may well be called the sensation and success of the season just over.

AND

TILLY KOENEN

The Dutch
Contralto



Who will visit America for the first time.

FERRUCCIO BUSONI

THE Pianist

JAN., FEB., MARCH, 1910



NATHAN FRYER

Six Years with Leschetizky Personally

THIRD SEASON IN AMERICA—1909-10

AMERICAN PIANIST
Management: M. H. HANSON,
Carnegie Hall
NEW YORK

TOUR NOW BOOKING



EUCÉNIE

Mezzo-Soprano

CONTRALTO

Concert : : Oratorio

Song Recitals : : : A



SASSARD

SOLO AND ENSEMBLE RECITALS

Sole Management

M. H. HANSON, Carnegie Hall, New York

SODER-HUECK

Manage't M. H. HANSON
Carnegie Hall, N. Y.
Pupils Received.
Garcia Method.
Studio, 108 E. 25th St.



VIRGINIE

Soprano

Manage't M. H. HANSON

Carnegie Hall, N. Y.

Pupils Received.

Garcia Method.

Studio, 108 E. 25th St.

GEORGE S. GRENNELL

CONCERT DIRECTION

25 W. 42d St., New York

Telephone, Bryant 3789

EDITH

HARCKÉ

LYRIC SOPRANO

Operatic and Lieder Repertoire

Will be Introduced Next Season by

M. H. HANSON

CARNEGIE HALL
NEW YORK

DATES NOW BOOKING

HEINRICH

MEYN Baritone

MAY S.

JENNINGS

AMERICA'S
YOUNGEST
CONTRALTO

SOLE MANAGEMENT

M. H.

HANSON

CARNEGIE HALL
NEW YORK

TELEPHONE 0073 COLUMBUS

FIVE TIMES

SOLOIST WITH THE BOSTON SYMPHONY ORCHESTRA

Twice Last Season, Three Times This

Management - - - - - R. E. JOHNSTON

St. James Building, Broadway and 26th Street, New York

LILA ORMOND

CONTRALTO

"IT IS DUE TO MY MOTHER THAT I AM AN ARTIST"

Francis Macmillen, the American Violinist in London Interview for "Musical America," Tells How He Was Induced to Become a Professional Musician

LONDON, June 26.—Francis Macmillen is again in London for the season, and is appearing in a number of concerts. He has been a great favorite here ever since his debut five years ago, when London critics hailed him almost as a discovery, although he had been playing on the Continent, and in critical Berlin especially, for several years. As he sat in the cosy drawing room of the apartment which he and his brother have taken for the season he chatted of his student experiences.

"Although I am absolutely American in my ideas and feelings," he remarked, "as a matter of fact less than half of my life has been spent there. My mother brought me over to Germany to study when I was only ten years old.

"It is probably due entirely to my mother," he continued, musingly, "that I am an artist. She was determined that I should be one when I was a baby. I was born, you know, in Marietta, O., but the town enjoyed rather superior musical advantages to those obtainable in most places of its size. An Italian violinist, Saroni, who, under favorable circumstances, might have made a great name for himself, happened to drift there and settle. He started classes in various branches of music, such as harmony, choral singing, etc., and the music lovers of the town joined them. One



FRANCIS MACMILLEN

of the most enthusiastic was my mother. So when I was born, as I said, she determined that I should be a professional musician. When I was a very little fellow I was taken to Chicago, and studied there with Bernard Listemann, at the Chicago

Discusses the Various Teaching Methods for Violinists in Europe and Describes How César Thomson Advocated Catholicity in Practice—His Plans for 1909-10

College of Music. From there we went abroad."

"Did you study with Joachim?" I asked. "No. I played for him, and he was very nice to me, but I was not old enough to enter the *Hochschule*. By the way, the regulation which prohibits the admission of any student under sixteen to the violin department seems to me absolutely inexcusable. At sixteen the boy should be almost an artist already. I do not believe the *Hochschule* has turned out as many great violinists as has Charles Loeffler, of Boston, and I believe this rule is largely responsible. Now, at the Conservatory of Brussels, where I went after studying for four years under Halir and others, there is no such absurd regulation. They would admit a child of three if he or she showed sufficient talent. César Thomson, too, will take almost any one on trial as a student, and I think that is admirable. It seems to me impossible to judge positively from a mere single hearing whether young students are talented or not. Thomson is willing to give them a trial."

"Did you find his teaching very different?" I asked.

"Oh, entirely. In Berlin I had been given the strictly classical music, and kept on one piece until my teacher was satisfied. Thomson said to me at my first lesson with him, 'You had better work at the Beethoven Concerto. Then, so as not to be one-sided, practise the Mendelssohn along with it, and Saint-Saëns. Then work at a Vieuxtemps at the same time, and, of course, keep the Paganini going always.' You see how different it was from my former training."

When young Macmillen left the Brussels Conservatory he carried off the first prize, not a usual distinction for a foreign student. It was the following year that he first played in London, and since then he has missed but one season, and that because other engagements made it imperative. In the Autumn this year he goes on a long tour of the English provinces, and will play in some forty or fifty concerts in Blackpool, Manchester (with orchestra under Hans Richter), Huddersfield, etc. Already booked for next Winter are concerts with the Symphony Society, Vienna; with

the Santa Cecilia Orchestra, of Rome, and with the London Symphony Orchestra, while American managers are making him tempting offers to revisit his native land.

Success has not spoiled the young artist. He is simple and unaffected in manner, with a frank boyishness very attractive. He has already this season given three recitals to enthusiastic audiences in London, and has others to come in the near future.

ELISE LATHROP.

BIGELOW BACK FROM TRIP

Adamowski Trio Manager Expects Big Season for 1909-1910

BOSTON, July 5.—W. S. Bigelow, Jr., the successful manager of the Adamowski Trio, has returned from a Western and Southern business trip, during which he made many bookings for this distinguished trio, and it is apparent that next season will be the best it has ever experienced.

As next year will be generally observed throughout the world as the centennial anniversary of Chopin's birth, the Adamowski Trio will be in much demand, as this is the only Polish organization of the kind available for Chopin concerts.

Timothée Adamowski and Mrs. Adamowski and Mme. Antoinette Szumowska have left for Bar Harbor, where they will spend the Summer. Josef Adamowski, the cellist of the trio, will leave for Maine the last of this month. The trio will undoubtedly give a number of concerts in Bar Harbor, as they have in past seasons, and will also play in such well-known Summer places as Newport, Manchester-by-the-Sea and York Harbor.

Mme. Szumowska will play many recitals during the coming season, and her Chopin programs will prove of unusual interest.

D. L. L.

Portland (Me.) Musicians Perform

PORTLAND, ME., July 6.—Ethelynde S. Smith, soprano, and Florence Libby, pianist, gave a musicale at the Lafayette music room recently before an audience that accorded the artists enthusiastic recognition.

Miss Libby, who is a pupil of Latham True, Mus. Doc., and of Professor Martin Krause, of Germany, has already made for herself a place in this city as a teacher and accompanist. Her debut on the concert stage was made this season.

S. C. Bennett

Vocal Instruction

827 CARNEGIE HALL

GUILMANT ORGAN SCHOOL **WILLIAM C. CARL**
and distinguished faculty
FALL TERM, OCT. 12th
Send for Catalogue. 34 W 12th St., N. Y.

AVAILABLE for CONCERT ACCOMPANYING and COACHING SINGERS **EDITH HAINES-KUESTER** PIANIST ADDRESS STUDIO 203 WEST 108th STREET NEW YORK 'Phone, 10,127 Riverside

LYMAN WELLS CLARY BARITONE No. 164 W. 47th St. New York Tel. No. 610 Bryant

FREDERICK CARBERRY TENOR CARBERRY STUDIOS, 63-64 Mack Block, Milwaukee, Wis. 714 Kimball Hall, Chicago, Ill.

CLARA FARRINGTON AUGUSTA Violinist STUDIO, 152 EAST 22d STREET 'PHONE, 1440 GRAMERCY

Garnett HEDGE TENOR 76 Auditorium Building CHICAGO

LA PORTE VAN SANT BARITONE—Concert, Oratorio, etc. Instruction, Art of Singing 501 KIMBALL HALL, CHICAGO

M. Louise Mundell VOCAL STUDIO 276 McDonough St., Brooklyn, N. Y. 'Phone, 804 Bedford

CLARA CLEMENS CONTRALTO Management: R. E. JOHNSTON St. James Building Broadway and 26th St., New York

VIOLINIST

Concert and Recital IN AMERICA 1909-10 Tour Now Booking

OVIDE MUSIN

7 EAST 45th ST.

PROFESSIONALS prepared in repertory for recitals and concerts. Particular attention to style and the traditions. Summer course. Mr. Musin also available for Music Festivals and Concerts. Permanent Virtuoso Violin School.

Institute of Musical Art of the City of New York

Frank Damrosch, Director
Advanced school for talented students in all branches of music.
Piano STOJOWSKI Singing and Grand Opera School TERNINA GIRAUDET Violin KNEISEL
For full information address INSTITUTE, 53 FIFTH AVE.

KATHERINE RUTH HEYMAN CONCERT PIANIST
AMERICAN TOURNEE, 1909-10, CLAREFELD'S CONCERT DIRECTION
1 LANGHAM PLACE, LONDON, W., ENGLAND

FRED'K WHEELER BARITONE ORATORIO, RECITAL, CONCERT
502 WEST 139th ST. Phone 2680 Audubon, N. Y.

International Musical and Educational Exchange MRS. BABCOCK Church, Concert, Stage and Teachers Positions Secured. Telephone, 2634 Columbus. 814 CARNEGIE HALL, NEW YORK

AMERICAN CONSERVATORY

All Branches of Music and Dramatic Art KIMBALL HALL, CHICAGO, ILL. Send for Catalog JOHN J. HATTSTAEDT, President

The WEIGESTER SUMMER SCHOOL of Vocal Music NORMAL COURSE AT INDIAN STEPS Near ELMIRA, N. Y. For Young Teachers For Booklet, Address 802 CARNEGIE HALL, NEW YORK July 19 to August 28

ALFRED HILES BERGEN Concert, Oratorio, Recitals BARITONE 419 Fine Arts Building CHICAGO, ILL.

HATTIE von BERGEN CONTRALTO—Voice Culture EDWARD DE RESZKE, the World's Greatest Basso, says: "After hearing Alfred Hiles Bergen sing I must say that his teacher, Mrs. von Bergen is the finest I have met in America for tone placement." 882 LA SALLE AVE CHICAGO

EDWARD STRONG TENOR 7 West 92nd St. NEW YORK Telephone, 1424 River

JOHN BARNES WELLS TENOR—Concerts, Recitals Oratorio Studio: 70 Carnegie Hall. Personal Address: Tel. 4650 River. 317 West 95th St., N. Y.

FLORENCE

Sole Direction GEO. S. GRENNELL 25 W. 42d St., New York

AUSTIN

ALICE NIELSEN TELLS OF HER BOSTON AND NEW YORK OPERA PLANS

American Prima Donna, Engaged For Seasons in Both Cities, Is Busy Preparing New Roles—Her Work with Pini Corsi, Who Will Also Sing in This Country Next Season

LONDON, June 26.—If any one believes that Alice Nielsen, the little American prima donna, is taking a vacation in London, or leading a purely social life prior to beginning what promises to be a busy and eventful season in America next Autumn, he or she should glance over Miss Nielsen's list of engagements. A concert here, a reception to sing at, a musicale, appointments with an operatic coach, a costumer, a rehearsal, and so the list goes. In the brief intervals Miss Nielsen lives quietly in the attractive little apartment which she has taken for the season.

Miss Nielsen is engaged for both the new Boston Opera House and the Metropolitan, and is naturally pleased that at last her New York friends will have a chance to hear her in opera under proper auspices.

Mme. Nordica, it will be remembered, opens the season in Boston, appearing as *La Gioconda*. On the second evening Alice Nielsen makes her Boston appearance as *Mimi*, in "*La Bohème*."

"That is perhaps my favorite rôle," said she, in speaking of it. "The music, the character—everything about it seems to appeal specially to me. I feel the part when I am playing it." Asked about other rôles, Miss Nielsen mentioned *Juliette*, *Mme. Butterfly*, *Nedda*, in "*I Pagliacci*," and *Mrs. Ford*, in "*Falstaff*," as already decided upon. It was with the waltz song from "*Romeo and Juliette*," sung with orchestra under Nikisch, that Miss Nielsen first appeared as a singer of grand opera, and it was in London, at a concert in St. James' Hall, five years ago. So it will be seen how rapid has been the little prima donna's advancement. *Nedda*, *Mrs. Ford* and *Mme. Butterfly* are all new rôles, and she is at present working on the latter under Sir Paolo Tosti. One of the features of the Boston season will be an elaborate production of "*Don Pasquale*," in which Miss Nielsen will be the *Norina*. Pini Corsi, the buffo-basso, who is also engaged for both New York and Boston, singing the title rôle. The two artists appeared a number of times together in this opera in London four years ago, during the excellent season of Italian opera given at the Waldorf Theater, under Henry Russell's direction.

"Pini Corsi is simply delightful in the rôle," said Miss Nielsen. "His singing and



ALICE NIELSEN AND PINI CORSI IN "DON PASQUALE"

acting are both wonderful, and the faces he makes are, as you can see from these photographs" (Miss Nielsen showed a number), "droll beyond words. I think the pictures are very good, and it is no wonder. He made us all laugh at the photographer's while they were being taken, so it is not strange that I look smiling. They were taken at the time we were singing here together, but have never been published in America."

"In what opera will your New York débüt be made, Miss Nielsen?" I asked.

"I do not know. I have no idea. That rests entirely with the management. I should very much like to make it in '*La Bohème*,' but, as I say, it is not in my hands. Signor Gatti-Casazza was very kind

when I sang for him, before signing my contract. I sang *Mimi's* arietta, the aria from '*Don Pasquale*' and several other numbers. How nervous I was!" and Miss Nielsen gave a little reminiscent shiver.

Miss Nielsen is a firm believer in the American in music.

"There is no doubt, surely, that the best women voices in the world are American," said she, "and I think that our audiences are the most critical in the world. When they are pleased they know exactly why. The days are gone when anything was good enough musically for America. I think the success of two opera houses in New York has been an amazement to Europeans, and I believe, too, that the building of the new Boston opera house is a marvellous

object lesson to European opera-goers.

Last year, since the San Carlo opera was disbanded, its director has been busy with his new great responsibility. Miss Nielsen devoted herself to concert work, and gave a number of recitals throughout the country, three of which were given at Palm Beach alone, and with great success. Her repertoire is extensive, including the old Italian classics, as well as most modern French and German songs.

At the close of the London season Miss Nielsen will go for a short rest to Salsomaggiore, Italy, that great resort for singers, and whose waters she finds most beneficial. Then she sails for home—in this case Boston, in which city she will live during the Winter. ELISE LATHROP.

CINCINNATI TEACHERS. PLAN SUMMER TRIPS

**Many Musicians Leave for Vacation
Tours as Long Recital Season
Draws to a Close**

CINCINNATI, July 5.—At last the long series of students' recitals is at an end, and Cincinnati teachers and students are leaving on every train. At the College of

Music there will be a veritable exodus.

With the exception of those members of the college faculty who will remain the greater part of the Summer to supply the needs of instruction for isolated teachers who are now entered for the purpose of refreshing their minds and to gain inspiration by study at this time, all of the others have left for their vacations.

Sig. Alino Gorno is making a prolonged cruise through the Mediterranean, and will spend most of the Summer in the vicinity of the lakes in the mountain regions of Italy.

Louis Victor Saar sailed on the *Rhine* going direct to Bremen, after which he will visit Berlin, Leipzig and Munich, mingling with former colleagues and contemporary composers. It is also Mr. Saar's intention to spend some time with his parents at Lindau, on Lake Constance.

Romeo Gorno will depart Thursday evening for the East, where he will visit in Asbury Park and other important resorts. Later he will visit points of interest on the Great Lakes.

Henri Ern is spending the Summer in Michigan, enjoying the sports afforded by the countless number of beautiful inland lakes of the northern peninsula.

Mme. Louise Dotti is at present spending some time at Mt. Clemens, Mich. Later she will cruise through the Great Lakes and visit extensively in the East.

Harry Rupert Carr is teaching at the college at present, but during the latter part of July will leave to engage in Chautauqua work in New York State for the rest of the season.

Willibald Lehmann's Summer class of vocal students has reached such proportions that this, in addition to his important choir duties, precludes the luxury of a long Summer vacation, and he will remain in Cincinnati, with occasional short visits to the country.

Adele Westfield will continue teaching through part of July, after which she expects to journey East and visit friends on Long Island.

Douglas Powell left Cincinnati on Monday to join Mrs. Powell at Martha's Vineyard, Mass.; later they will visit in Boston and Newport, R. I.

Sig. Lino Mattioli leaves on July 6 for the East, stopping first at Atlantic City, and after a short visit, continuing his journey to some quiet spot still to be determined.

Ottilia Dickerscheid leaves about July 10 for a trip to Michigan and the Lakes.

Mrs. Lillian Orkell Rixford will give a recital on the new organ recently placed in the Methodist Church at Hillsboro, O., after

which she will spend the rest of the Summer in the mountains of Virginia.

Frederick Hoffman is another of the faculty whose large class will require his remaining at home until the latter part of August, when he hopes to have time for a two weeks' sojourn on the Lakes.

F. E. E.

Maria Gay, who has not been re-engaged as yet for the Metropolitan, has been filling a special engagement with the Castellano Italian Opera Company at Drury Lane Theater, London.

Oscar Straus's "*A Waltz Dream*" has passed its five hundredth performance in Vienna.

Brussels is to hear "*Madama Butterfly*" for the first time next Winter.

When You Consider

That there are more than 12,000 distinct pieces in a complete pianoforte action, you will realize how important it is that this part of the piano you purchase should be as nearly perfect as it is possible to produce it.

STRAUCH ACTIONS were awarded the Gold Medal at the Columbian Exposition for superiority of construction in every detail. The high standard of manufacture which won this distinction is always maintained in our factories.

Send for our book—free on request.

STRAUCH BROS.
22-30 Tenth Avenue, New York

R. E. JOHNSTON

**1909 ANNOUNCES FOR 1910
NEXT SEASON**

MME. NORDICA
MME. JEANNE JOMELLI
Prima Donna Soprano
MME. FRIEDA LANGENDORFF
Contralto
LILLA ORMOND
Mezzo-Soprano
CLARA CLEMENS
Contralto
SIGNOR ARMANDO LECOMTE
Baritone of Metropolitan Opera House
MYRON W. WHITNEY, JR.
Basso
MARIE NICHOLS
Violinist
BEECHAM'S LONDON SYMPHONY ORCHESTRA
Spring Tour, 1910

MME. LIZA LEHMANN
The Celebrated Pianist-Composer, Supported by
a Quartette of Eminent European Soloists
PEPITO ARRIOLA
Pianist
(The Musical Sensation of Europe)
By Arrangement with Concert Direction,
Daniel Mayer, of London
JASCHA BRON
A Wonder Violinist
By Arrangement with Concert Direction,
Daniel Mayer, of London
GERTRUDE PEPPERCORN
English Pianist
ELSIE PLAYFAIR
Australian Violinist
MISS ISADORA DUNCAN and MR. WALTER DAMROSCH
With the New York Symphony Orchestra

Season 1910-11 MAUD ALLAN SERGEI KUSSEWITZKY, the Great Contrabass
**Address: R. E. JOHNSTON, ST. JAMES BUILDING
BROADWAY AND 26th STREET, NEW YORK CITY**

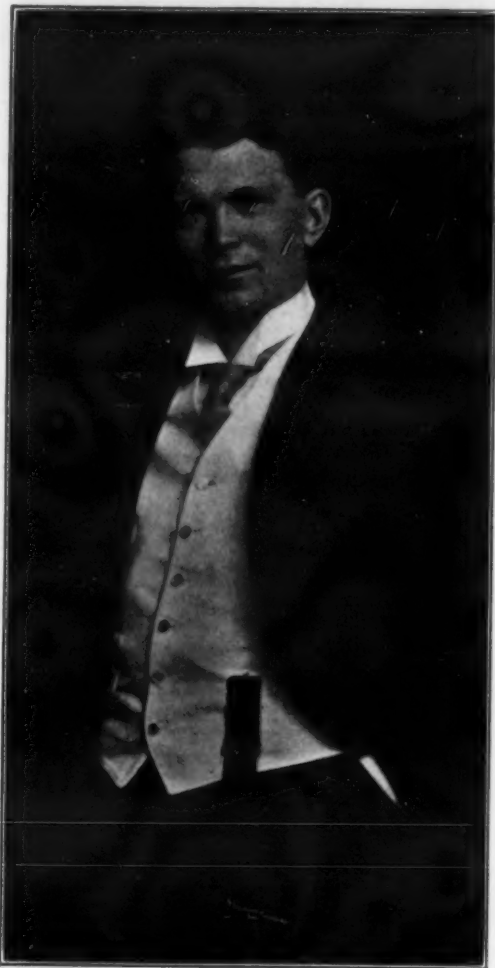
U. S. KERR'S CAREER AS A SOLOIST

Basso-Cantante Has Worked His Way Into Public Favor Through Many Tours

U. S. Kerr, the basso-cantante, has come to make his home in New York, and can be well called an acquisition to the musical world here. Mr. Kerr was born in Preston, a small town in Minnesota, of Scotch and Norwegian parentage, and musical inheritance was his birthright, as both mother and father were musical.

At an early age Kerr was discovered singing in the village choir of his home town by a piano tuner, who recognized the remarkable quality of the boy's voice. Shortly after Kerr was sent to Boston, his home city by adoption, as the greater part of his life has been passed there; in fact, his entire musical education was received in Boston, with the exception of his very early training, received from his mother.

Mr. Kerr's professional debut was made at the "Tuilleries," in Boston, and he immediately became a favorite in that critical and musical city. He was engaged by George W. Chadwick to sing in the noted choir of Dr. Miner's church, where Mr. Chadwick was organist and director. Kerr's voice was heard in this church for nine years, during which time he filled many important engagements in oratorios, concerts, recitals, etc. He was engaged to tour with the Boston Festival Orchestra through the South during this time, and at the time of the departure from Boston Mr. Kerr was considered a "lesser light" among the celebrated soloists chosen for the occasion. They had not gone far when it was discovered that the modest young basso-cantante was receiving the "lion's share" of the applause from the "fickle public," and the budget of press notices with which young Kerr returned to Bos-



U. S. KERR

ton was certainly flattering. Mr. Kerr studied with Charles R. Adams for five years, after which he studied at the New England Conservatory of Music under Bimboni, and later under the late B. J. Lang.

The first free scholarship for the Grand Opera School, under the direction of Oresti Bimboni, given by the New England Conservatory of Music, was won by this talented singer. Mr. Kerr has appeared with many orchestras and musical clubs, etc., noticeable among his successes being his appearance in the difficult part of *Satan*, in César Franck's "Beatitudes," at the second American performance of that great work, given in Boston by the Boston Symphony Orchestra under the capable baton of George W. Chadwick, assisted by the Worcester Festival Chorus of 200 voices.

In 1906 Mr. Kerr traveled in concert with Mme. Calvé. After his Boston appearance the Boston Journal said: "While the great artist, Mme. Calvé, was the magnet, much appreciation was shown of the splendid work done by U. S. Kerr, of this city, whose following is large, and whose numbers were encored with marked enthusiasm."

During last season he gave fifty-seven recitals apart from his oratorio, concerts, etc., and in many towns made two and three return dates during the season. Mr. Kerr sings the music that is "worth while," and on his recital programs will be found Wagner, Schubert, Schumann, Handel, Beethoven, etc.

THIBAUD GIVES A RECITAL IN LONDON

American Baritone Joins Forces with French Pianist—More Violinists Heard

LONDON, June 29.—If Jacques Thibaud, the French violinist, who is to tour America next Winter, had had any doubts as to his status in the estimation of London music-lovers they must have been dispelled for all time by the inspiring reception he met with at his afternoon recital at Bechstein Hall last week.

His program was solid and well diversified. It contained Handel's Sonata in D, Lalo's Symphonie Espagnole, Bach's Chaconne and a Gigue and Sarabande, Fiorillo's Largo and Wieniawski's Salterelle and Polonaise in A. Thibaud's playing is marked by a poise and sincerity that command as great admiration on their side as does his brilliant technique. In the evening a violinist named Plotenij Worth held forth at the same hall, but he made the mistake of playing the Beethoven Concerto with piano accompaniment, which at best is a hopelessly inadequate substitute for the orchestra in this work. Coenraad von Bos did all it was possible to do with it. His

finished art was more happily directed in the piano part of Beethoven's Sonata, op. 12, No. 1, for violin and piano.

Charles W. Clark, the American baritone, joined Mlle. Aussenac, the French pianist, in a recital at Aeolian Hall last Friday, when he sang with his well-known warmth and resonance of voice and felicity of style. After a Schumann group—"Belt-hazar," "Dein Angesicht," "Aus alten Märchen winktes," "Die alten bösen Lieder," "Die beiden Grenadiere"—he had some Polowski novelties—"Le Soir," with obligato for the *hautbois d'amour*, "Mandoline" and arrangements of two old *chansons* of Brittany. Then came Chris Wilson's "He Travels Faster Who Travels Alone," Tschalkowsky's "Serenade," Arthur Foote's "Irish Folk-song" and Hammond's "The Bony Fiddler."

His associate, who is a very interesting pianist, played a Romance by Fauré, Debussy's Arabesque, Landon Ronald's "Pensée" and Saint-Saëns's "Wedding Cake," in addition to César Franck's Prelude, Chorale and Fugue and a Chopin group.

Margel Gluck, the Buffalo violinist, once more assisted Ethel Leginska at the last of that pianist's eight recitals, in Aeolian Hall. Miss Gluck gave a good account of her attainment in Wieniawski's Romance and "Allegro à la Zingara." The only novelty on Mme. Leginska's list was one of the "Musical Impressions after Pictures by D. G. Rossetti" by her husband, Emerson Whitthorne, the American composer. The picture that inspired this one was "The Gate of Memory," and the music proved fittingly reflective of its meaning.

A most agreeable impression was also made by Elsie Playfair, the Australian violinist, when she gave her concert in St. James's Hall the other day. With Landon Ronald conducting the New Symphony Orchestra she played Max Bruch's first concerto and Saint-Saëns's third in a manner that merited the hearty applause she received.

Violinists, it seems, have been fairly monopolizing public attention during the past week. Jan Kubelik, too, was on hand again with a second recital, at which he played Bach's Sonata in D Minor, with Chaconne; Wieniawski's Concerto in F Sharp Minor; an Aria by Emmanuel Moor; Fibich's "Poem," repeated from his first program; Hubay's Scène de la Czarad. Paganini's Caprice in E Major, and "I palpiti." His trusty accompanist, Ludwig Schwab, was once more his left-hand man.

Don Lorenzo Perosi, the Italian priest-composer, has a brother, Mariano Perosi, who is also a composer. A symphonic poem, "Night and Day," from his pen was lately introduced in Vienna.

Johanna Gadske scored a great success as the Countess in "The Marriage of Figaro," at the recent Cologne Festival.

Arthur J. HUBBARD VOCAL INSTRUCTION
ASSISTANTS
Madame HUBBARD and Frederick J. LAMB
150 A TREMONT STREET BOSTON, MASS.

M. E. AVIS BLIVEN CHARBONNEL 10 WASHINGTON HALL TRINITY COURT BOSTON
PIANIST AND TEACHER (Baldwin Piano Used)
EN TOUR FALL 1907, MME. SEMBRICH—SOLOIST KNEISEL QUARTET

MISS MARY INGRAHAM PIANIST AND TEACHER
LANG STUDIOS
6 Newbury St., - - Boston

MRS. CLARA TIPPETT THE ART OF SINGING
312 Pierce Bldg., Boston, Mass.

Bertha Wesselhoeft Swift SOPRANO — TEACHER OF SINGING
Children's Concerts a Specialty.
Terms made for societies, clubs or private houses. Address, Trinity Court, Boston.

BOSTON SCHOOL OF GRAND OPERA
(Howe-Fabri Studios) Prof. G. Lo. G. Fabri Mme. Emma Howe-Fabri
Pierce Bldg., Copley Sq., Boston, Mass.

STEPHEN TOWNSEND BARYTONE SOLOIST and
TEACHER of SINGING
6 NEWBURY STREET BOSTON

Miss Jessie DAVIS PIANISTE and TEACHER
STUDIO: 289 Newbury Street, BOSTON
The Mason & Hamlin Piano

HELEN ALLEN HUNT CONTRALTO SOLOIST and TEACHER
Instructor in singing, Bradford Academy, Haverhill, Mass.
Soloist BOSTON SYMPHONY ORCHESTRA Season 1907-8 Studio, 514 Pierce Bldg., Boston

Mme. Caroline Gardner Clarke-Bartlett
WINBURN B. ADAMS Assistant Studio: 509 Pierce Building, Boston MRS. CORA E. BAILEY
Répétiteur & Accompanist

CUSHING CHILD Contralto Soloist, Teaching.
Lang Studios
6 Newbury St., Boston, Mass.

EARL CARTWRIGHT TEACHER OF SINGING
LANG STUDIOS, 6 NEWBURY ST., BOSTON
BARYTONE
Concert, Recital and Oratorio

KATHERINE RICKER CONTRALTO
Concert, Oratorio and Recital
Studio, Trinity Court, Boston,
Telephone, Back Bay, 4030.

CHILD GARDEN MUSIC SCHOOL
Normal Classes at Studio beginning in
November, February and July. Cor-
respondence Lessons during entire
season. Send for catalogue.
MISS JOSEPHINE A. JONES
505 Huntington Chambers Boston, Mass.

Miss Anna MILLER WOOD
JOSEPHINE KNIGHT
Personal Address, 4 Haviland St., Boston

JOHN HERMANN LOUD CONCERT ORGANIST
and TEACHER
FELLOW AMERICAN GUILD OF ORGANISTS
ASSOCIATE ROYAL COLLEGE OF MUSIC, LONDON
Address 154 Oakleigh Road, Newton, Mass
Telephone, 795-4 Newton, North

ANTHONY DE GUICHARD PIANIST
Address HENRY L. MASON,
492 Boylston Street
Mason & Hamlin Piano
From the rudiments of
Tone placing to artistic
finishing for Concert,
Oratorio and Opera.
Director of the Boston School of Singing
Huntington Chambers, Boston, Mass.
(Write for Pamphlet "On the
Choice of a Teacher".)

VIRGINIA LISTEMANN SOPRANO
Soloist, Peoples' Choral
Union, Boston, Season
1908-1909
Touring Pacific Coast, Spring, 1909
Personal Address:
65 Glen Road, Boston

HELEN REYNOLDS TRIO HELEN REYNOLDS Violin
KATHERINE HALLIDAY Violoncello
MARGARET GORHAM Piano
Management . . J. E. Francke, New York
Personal Address - Trinity Court, BOSTON

FRANKLIN L. WHYTE VOICE CULTURE AND
REPERTOIRE
384 A. BOYLSTON STREET
BOSTON, MASS.

FREDERICK W. WODELL Conductor Peoples' Choral Union 400 voices, 1908-9
Crusaders, Messe Solenne, Hymn of Praise
Open for engagement as Conductor of Clubs and Oratorio
Societies. Teacher of Singing.
Pierce Bldg., Copley Sq., BOSTON

FRANK E. MORSE TEACHING Singers How to Sing
AND ASSISTANTS Teachers How to Teach
Studios: Steinert Hall, Boston

Mezzo-Contralto, Soloist and Teacher
Soloist: Boston Symphony Orchestra
Theodore Thomas Orchestra
Kneisel Quartet, etc.,
Studio: Pierce Bldg., Copley Square, BOSTON

SOPRANO SOLOIST
Boston Festival Orchestra 1906-7
Management, G. W. Stewart
120 TREMONT ST., BOSTON

RICHARD PLATT PIANIST AND TEACHER
STEINERT HALL, BOSTON
New York Studio, 10 West 42d Street

CAME EAST TO STUDY MUSICAL CONDITIONS

**Los Angeles Delegation Investigated
Sängerfests and Festivals in
and Near New York.**

During the past few weeks a delegation of well-known musical people from Los Angeles have been visiting New York to attend especially the Sängerfest. Harley Hamilton, heading the company, has been director of the Woman's Symphony Orchestra, of Los Angeles, for seventeen years. This orchestra numbers sixty-two of the leading women musicians of the city. Mr. Hamilton is also the organizer and has been the director of the Los Angeles Symphony Orchestra for thirteen years. This body of players includes seventy-three of the best male musicians of Southern California. Mr. Hamilton is East to take advantage of going music festival ideas. He has visited the "pop" concerts at Boston, and is selecting compositions and orchestrations for his Winter work, besides obtaining ideas and exchanging experiences with the various Eastern conductors. It is a work of education with this hard-working Pacific Coast conductor.

Gertrude Beswick is one of the best known vocalists, students and music teachers of the Southwest. She is acquiring valuable information in ensemble work, is coaching with David Bispham, and returns in the Fall to Los Angeles, where she has a large high-grade class of students.

Helen Goff, one of the best of the Pacific Coast dramatic sopranos, is taking notes and studying with Oscar Saenger.

Ethel Pearl Graham is connected with the public schools of Los Angeles, and is



HARLEY HAMILTON

**Director of the Woman's Symphony and
Los Angeles Symphony Orchestras**

deeply interested in the music work. She is a reader of note, and will take a prominent part in the festival work next season.

L. E. Behymer, the impresario of the Southwest, was here to learn the inside working of a great music festival—the business end, as well as to know the artistic side. He has taken advantage of the liberal attitude of the various festival committees, and has profited by their mistakes as well as by their successes. Mr. Behymer as a searcher after knowledge invaded the business office, the press rooms—even the stage and the box office—and went away thoroughly equipped from the foundation up. Mr. Behymer has also visited Port-



GERTRUDE BESWICK

**One of the Best Known Singers and
Teachers of the Southwest**

land, Me., to acquire knowledge of the Maine Festival, and Boston, to learn more of the symphony management. Soloists have been discussed, competition for prizes,



L. E. BEHYMER

**Los Angeles Manager Who Directs
Tours of Artists in the Southwest**

and all the various phases of successful festival work.

The Los Angeles delegation returns West fully equipped to organize and carry on successfully any movement toward a music festival next Spring at Los Angeles or San Francisco, or both. Said Mr. Behymer, before leaving:

"The festival movement in the East is fast becoming an annual fixed institution, and there should be no reason why the Pacific Coast cities should not enjoy a similar movement, which is sure to add to the musical interest and upbuilding of study and composition of the already well-known music centers of the far West."

AN INDIAN IN THE CHORUS

**Joseph Bishop, an Iroquois Chief, Is a
Concordia Society Member**

One of the most valuable members of the Concordia Society of Wilkes-Barre, Pa., one of the contestants for the Kaiser Prize at the recent Sängerfest at Madison Square Garden, is Joseph Bishop, a full-blooded Indian chief from the Iroquois Indian reservation. It was the first time in the history of the Sängerfest that an aborigine has added his voice to its great choruses.

Mr. Bishop first acquired his knowledge of music when he was a student at Carlisle College, Pa., where he and the other Indian students studied music as part of their course. After leaving college Bishop went to Wilkes-Barre, Pa., where he entered the banking business.

It was during the course of this career that Bishop was thrown in with a number of Germans. Bishop was invited to the Concordia Club to hear one of their concerts. After the concert Bishop was so emphatic in his praise of the German singing society and their folksongs that his German friends extended an invitation to become a member. Bishop jumped at the opportunity.

The musical director of the Concordia Society, Adolf Hansen, soon discovered that the Indian was the possessor of a splendid bass voice.

Mme. Mulford's Pupils in Concert

Because of the quality of the talent employed and the character of the compositions inviting attention, the annual song recitals given by the more advanced pupils of Mme. Florence Mulford are very agreeable experiences for those attending them. At the recital held in Mme. Mulford's residence studio, No. 79 Halsey street, Newark, N. J., last week, the assisting students were Malcolm Corlies, Madeline Corkill, Dorothy Hawkins, Marguerite Uhler, Grace Stetler, Edith Powell, Bertha Brown, Dorothy Miller, Bessie Voickmann, Mabel Sauer, Dorothy Hayes and Helen MacDermid. At no similar recital given in Newark for a long time past have so many fine voices been heard. In the management of them their owners showed that they had profited much by Mme. Mulford's intelligent teaching of the vocal method that she herself illustrates so admirably in her own performances as church choir and concert singer, and that, coupled with her fine voice, has enabled her to win rich recognition as a vocal artist.

KREHBIEL NOW AN "M. A."

Yale Gives Him the Degree and President Taft Eulogizes Him

NEW HAVEN, CONN., July 5.—Henry E. Krehbiel, music critic of the New York Tribune, received the honorary degree of Master of Arts at the commencement exercises of Yale University last Wednesday.

President Taft, in his address to the graduates, referred especially to the action of his alma mater in recognizing the work done by Mr. Krehbiel. He said the university had done itself an honor, and he spoke of Mr. Krehbiel as one of the best exponents of the high art of music.

"Besides," added Mr. Taft, "he comes from Cincinnati." There was a roar of laughter at this, and the President lifted up his voice and shouted:

"When you folks come to know music as we do out in Cincinnati!"

Another roar followed. "I say," continued the President, "we know music in Cincinnati," and then he paid another eulogy to Mr. Krehbiel's career there and said he never feared to tell the people whether some of their efforts in the musical line were up to the proper standard, even if he had to flee for his life because of it.

Miss Goodson in London

LONDON, July 1.—Katharine Goodson, the famous pianist, has just returned to her home in London, after an eleven months' tour round the world. First touring Australia, where she created a tremendous sensation, Miss Goodson then went to America for the third successive season, where her progress from State to State was a series of triumphs. Miss Goodson is now one of the musical attractions of the London season. Among other important engagements, she and Fritz Kreisler were associated in what was a very unusual program for a large and fashionable "at home," playing together the Beethoven "Kreutzer" Sonata and the Grieg C Minor. Miss Goodson will open her Autumn season in London on October 25 with the London Symphony Orchestra, under Dr. Hans Richter's baton.

THE ADAMOWSKI || SZUMOWSKA TRIO

Mme. Szumowska, Mr. T. Adamowski, Mr. J. Adamowski
Management, W. S. BIGELOW, Jr.

**The Eminent Polish Pianists
in Recital**

687 Boylston Street, BOSTON

The Mason & Hamlin Piano Used Exclusively

EDITH THOMPSON

**The American
Pianiste**

MANAGEMENT:
W. S. BIGELOW, Jr.
BOSTON

Mason & Hamlin Piano Used

MISS JANET DUFF

**NOTED ENGLISH CONTRALTO
In America, Oct.'08 to May '09
Management, W. S. BIGELOW, Jr., Boston**

Emma Buttrick NOYES

**SOPRANO
Management, W. S. BIGELOW, Jr., BOSTON**

ANNA HOLESCO

**DANISH SOPRANO
FIRST AMERICAN TOUR
Management:
W. S. BIGELOW, JR., BOSTON**

MISS EDITH CASTLE

**CONTRALTO SOLOIST
SYMPHONY CHAMBERS
246 Huntington Ave., Boston, Mass**

FREDERICK BLAIR

**VIOLONCELLIST
Studio, BURTON HALL, NEMENWAY STREET**

**BOSTON'S
EMINENT
BASSO**

RALPH OSBORNE

**DIRECTION
J. E. FRANCKE**

24 W. 31st STREET, NEW YORK
Phone, 3778 Mad. Sq.

FOX-BUONAMICI

FELIX FOX CARLO BUONAMICI
and Corps of Instructors
STEINERT HALL - - - - - BOSTON

CHAS. B. STEVENS

**Teacher of
SINGING
Miss H. C. Westcott, Ass't
Steinert Hall, Boston**

MISS HARRIET WHITTIER

**Vocal Instruction and Soprano Soloist
Studio, 246 Huntington Ave., BOSTON
Portsmouth, New Hampshire, Mondays**

CZERWONKY

**Violin Virtuoso
TEACHING
Steinert Hall, Boston**

WILLARD FLINT

**BASS
160 BOYLSTON ST. BOSTON**
Soloist with Handel & Haydn Society (Boston) five times



THE MUSICAL AMERICA COMPANY
PUBLISHERS

Published Every Saturday at
505 Fifth Avenue, New York

By THE MUSICAL AMERICA COMPANY
John C. Freund, President, address 505 Fifth Ave., New York
Milton Weil, Treasurer, address 505 Fifth Ave., New York
Leopold Levy, Secretary address 505 Fifth Ave., New York

JOHN C. FREUND - - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:
ELBERT L. LOOMIS
Manager
Room 1001
120 Boylston Street
Long Distance Telephone
570 Oxford

Chicago Office:
CHARLES E. NIXON
RENE DEVRIES
Chicago Musical College
Building
246-249 Michigan Ave.

MILTON WEIL - - Business Manager
JOHN LAVINE, Manager for the Musical Profession

SUBSCRIPTIONS

For One Year (including Postage) . \$2.00
Canada (including Postage) . . . 3.00
Foreign (including Postage) . . . 3.00
Single Copies10

Telephones: 820-821-822 Murray Hill.
(Private Branch Exchange Connecting all Departments)
Cable Address "MUAMER."

New York, Saturday, July 10, 1909

A Musical Fallacy

An incident referred to in last week's MUSICAL AMERICA of a Trenton, N. J., man's maltreatment of his wife while in "an exalted mood with music" should prove a thought-provoker to those sentimentalists who are constantly maintaining the absolute and immaculate goodness and purity in all music. The numerous ones whose thoughtlessness leads them to hold this fallacy are not referring to the judgment of artistic goodness or badness, but to moral influence. Artistically, the sentimentalists themselves would condemn a certain musical composition as bad and stupid if it did not come up to their own musical standards of beauty. And, indeed, from this standpoint no one will deny the possibility of badness in music. Stupid music is just as bad as stupidity, beautiful music is just as good as beauty, granting the proverbial dictum, "each one to his taste." The slogan of the sentimentalists does not bear upon the artistic question.

It ought to be enough to undermine the foundations of the universal purity fallacy about music when one observes that there is no goodness or badness, morally, in anything whatsoever in the external world, but only in men and women. One may for convenience sake call a thing good or bad, according to the use which is being made of it by a human being. A knife is a bad thing when one man is stabbing another with it, and a good thing when one is saving another's life by using it in a surgical operation. But all the time it is the same knife. A musical performance is morally good when it is used to make the life of human beings more beautiful and worth while, and bad when it is used to arouse passions which can be played upon for one or another selfish purpose. Such passions need not necessarily be bad in themselves, but their arousing renders those in whom they are aroused liable to be directed by influences distinctly bad.

What music does is to stimulate—it heightens, intensifies the sense of life. If the life which is thus stimulated is good, good will come of it. If that life is bad, bad will result. A man naturally pure will be carried to more exalted heights of his purity by music which appeals to him; and a man who is naturally impure will have his impure feelings intensified, if music succeeds in stirring his feelings at all. A man bent on good actions will be stimulated to them by good music. In a man absolutely determined on evil deeds, music

will merely stimulate further the evil within him. All the music does is to stimulate whatever kind of life it strikes upon.

Such clear-ringing examples are difficult to find in real life. It is proverbial that the very worst people have a spark of good in them somewhere. Music has probably many times turned men from bad deeds. But it is not because music is intrinsically good or pure, but because it heightens their sense of life. In thus heightening their whole life, along with it music brings up the spark of good to the size where they can see it again after a long term of forgetfulness. And when human beings can actually see good and bad in themselves, and "become as the gods," recognizing the difference between good and evil, it is almost impossible for them to refrain from choosing the good. Music in the daily, the public and open life, is usually used in the service of good—a fact which leads sentimentalists to sweeping and false conclusions. It is in secret and away from the light of day that those who use music in the service of evil thrive with their black arts, and the extent to which it is so used can never be known.

Our friend in Trenton is just as likely to have choked his wife to a Beethoven sonata as to a Venusberg Bacchanale. For the sake of the truth which frees, and the enlightenment of the world, let it be understood by all that music is outside the region of moral goodness and badness, and that it can as easily become the servant of one as of the other. It is one's responsibility to make his own nature such that he is incapable of using it in any but the service of good.

Status of the Music Teacher

A Summer in New York appears to witness no abatement of musical activity of one kind or another. No sooner is a Sängerkunst off than a convention of music teachers is on. The twenty-first annual meeting of the New York State Music Teachers' Association, at the College of the City of New York, from June 29 to July 1, has come off with the snap and clock-like regularity which characterizes modern American enterprise.

The New York Sun editorially notes the harmony that has prevailed, and strains the canons of good taste by comparing it with the dissonance that disrupted another organization of not dissimilar aims in New York recently. It is better that harmony should follow discord than that the opposite order should prevail. The other organization had a complicated problem to face—the defining of the standards of singing and of the teachers of singing. It is little wonder that an agreement could not be reached.

The present convention is saddled with no such incubus. It serves as a meeting ground for music teachers. It affords an opportunity to exchange ideas, to hear much music and many good artists, and to listen to papers communicating the accumulated knowledge of teachers of experience. Considering the dignified auspices under which this convention has been held, and the high standard it has maintained, it has probably accomplished as much for the dignity of the profession as would the establishment of rules and a system of examinations. The American likes to be free to choose a quack if he wants one. P. T. Barnum said long since that "the American public likes to be humbugged." Conversely, the American likes to be credited with the discrimination necessary to choose good instructors. Conventions like the present one undoubtedly accomplish much for the status of the music teacher.

Short-Handed Pianists

In time of peace prepare for war. This is not a belligerent season for the pianist so far as publicity goes, but it is an excellent time in which to formulate the ideas and ideals which shall bring him fame next season. As the poet sings "Success is in the silences, though Fame is in the song."

Kate Chittenden, of the American Institute of Applied Music, at the recent meeting of the New York State Music Teachers

Association, proposed a special repertory for pianists with short hands. It will no longer be necessary for pianists with digital deficiencies (though why should such be pianists at all?) to fall back on the questionable ruse of the old limerick:

There was a young lady of Rio,
Who tried to play Hummer's grand trio.
As her fingers were scanty
She played it Andante,
Instead of Allegro con brio.

Miss Chittenden's point is that there is a large and dignified repertory especially adapted for pianists with small hands and short fingers, and that by attention to the matter they could achieve greater artistic results than by spending time and effort in an attempt to master work for which they are not physically well equipped.

MUSICAL AMERICA has already urged that artists cultivate work peculiarly sympathetic to their nature or "temperament," and thus develop a clearly defined artistic personality, instead of dissipating it in a vague effort of competition with the very few great artists of almost unlimited expressional range. The same principle may equally well hold true with regard to physical possibilities and limitations. The tenor singer does not try to sing bass songs. Why should the short-fingered pianist try to play long-fingered compositions?

Hammerstein's Educational Opera

When a man really starts to grow, and gets such a momentum that nothing can stop him, the whole world looks on agape as at an exciting drama—to see what is going to happen next. It makes no difference what the nature of the man's talents are, in what direction he grows, so long as he has caught the secret of limitless growth. He may be a Tolstoy, expanding year by year in his religious ideal, or a Harriman with a heretofore undreamed of industrial imagination—the world watches breathlessly. And so the world listens when Hammerstein, the Opera King, speaks.

Mr. Hammerstein will give educational opera. This is to be a preliminary series at low prices, to begin in August and extend late into the Fall. The repertory includes many standard works. No one in his line is more keenly awake to the needs and possibilities of the moment than Oscar Hammerstein. He has the secret of flexibility, and is quick to go forward or retreat at the right moment. He is the one man to do this thing that he has planned.

It is a good thing to do. It will help New York and it will help Oscar Hammerstein. It should serve its purpose educationally, and familiarize many persons with operas and the operatic idea who would otherwise remain in ignorance. Thus it will prepare the soil for still greater operatic enterprises in the future. One man will thus accomplish in New York what the governments and municipalities of Europe do by building opera houses and subsidizing operatic endeavor. Also, as its promoter both sees and says, it will "create operagoers," and thus help to further Mr. Hammerstein's operatic ventures. As these ventures involve the amusing of a great public, the personal and communal interests work well together to great ends.

Mr. Hammerstein's magnificent spirit of enterprise is well revealed by his general plans for the forthcoming season. He announces the surprising number of eleven new grand operas. In a community where but a few years ago it was possible to conduct an operatic enterprise only by holding strictly to the old routine operas, this is an evidence of extraordinary growth. It speaks eloquently for the growth of operatic New York and operatic Mr. Hammerstein.

"Elektra," of course, heads the list, and will unquestionably be the season's sensation. "The Violin Maker of Cremona" has already been heard in its dramatized form in Los Angeles, Eugene Nowland and Florence Stone taking the chief rôles. Victor Herbert's new opera, "Natoma," will be awaited with eagerness. Heat waves and operatic enterprises possess New York at present, but the latter will win out ere long.

PERSONALITIES



Frank Ormsby

This is a snapshot of Frank Ormsby, the concert tenor, taken on the steps of "Irene Temple," in Wilkes-Barre, Pa., by Edwin Evans, the baritone. Mr. Ormsby had an exceptionally busy season, appearing with great success in New York, Milwaukee, Washington, Philadelphia, Harrisburg, Minneapolis, Brooklyn, Albany, Springfield, Rochester, Hamilton, Ont.; Providence (twice, Wilkes-Barre, Keene, N. H.; Torrington, Conn.; Geneva, N. Y.; York, Pa.; Lancaster, Pa.; Lynn, Mass.; Akron, O.; Pittsfield, Mass.; Peacedale, R. I.; Selinsgrove, Pa., and other cities.

Richter—It is told of Dr. Hans Richter, the great conductor, that he found it rather difficult to realize the difference between "wife" and "woman," since frau stands for both, when he first began to learn the English language, and thus it came about that, exasperated during one rehearsal by the clattering of a charwoman with pail and broom, he suddenly turned round and shouted: "Wife, begone!" to the great indignation of the lady. This story reminds one of how, in order to illustrate a certain passage, he said: "Piano—pianissimo—diminuendo—still more piano—morendo, and then—varnish."

Robyn—Alfred G. Robyn, the St. Louis composer, received the degree of Doctor of Music at the recent graduation exercises of the St. Louis University.

Whitney—Myron W. Whitney, Jr., the well-known basso, is popular in Washington social circles, and during the Roosevelt administration he appeared frequently at White House musicales.

Destinn—Emmy Destinn, the Bohemian soprano, who has no love for Germany, has made a public protest in London against being termed "Fräulein" anywhere outside of Germany. In English-speaking countries she wishes to be merely "Miss."

Viardot—Pauline Garcia Viardot is now a very old woman, but she still teaches, she still composes, and with real talent she still assembles friends about her. Her eyes are dimmed, her hearing is no longer good, but the ardent soul is still bright within her and her affections very keen and warm. Her children, grandchildren, great-grandchildren surround her with love and care. But she lives alone, except for the faithful company of a lady friend who from time immemorial had been her factotum.

Slezak—Both Slezak and Heinrich Knote, under the de Reszke influence, are said to have determined on devoting themselves to French and Italian parts for the remainder of their careers.

Petschnikoff—Alexander Petschnikoff, the violinist, has received the title of professor from the Duke of Anhalt.

Reger—Max Reger, the composer, who has been in London, does not like to talk about music or about himself, but he gave some of his views to a reporter of the London Telegraph. He considers Wagner's "Meistersinger" the "best example of true polyphony." He laughs at those who think that there is any ebb in the interest in Wagner.

Labia—Marie Labia is back in Berlin, where she participated in the two hundredth performance of d'Albert's "Tiefland."

Rosenthal—Moriz Rosenthal holds the degree of Master of Arts, conferred upon him by the University of Vienna, at which he was a student.

WOMEN COMPOSERS OF AMERICA—6

Mrs. Henry Temple Brown, Whose Elizabethan Lyrics Are Known from California to Egypt

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized, to achieve yet greater success.]

One hot Summer evening last June the Bowery Mission was crowded to the doors with tired, hungry men, listening to the rare soprano voice of a young girl as she sang song after song widely diverse in character, ranging from the difficult arias of the grand operas to the lilting love lyrics of the hour.

It was not alone the wonderful talent of the musician, but that intangible thing termed temperament—the charm of manner and person, the impress of a pure, true heart, the vibrant soul of the singer which held these derelicts of a great city enthralled as this same winsome, bonnie girl had but a few evenings before delighted the cultured patrons of Boston Symphony concerts. But it was nothing unusual that an artist should appear at the Mission, for leading members of the musical profession have frequently contributed their services to cheer the homeless men in that section of the city. The remarkable thing was that it should be a young Massachusetts girl named Brown who possessed the rich voice of extensive range, dramatic power, the warm, velvety tone and magnetic temperament of the great singers of Italy.

Yet all these adorable qualities of mind and art, bespeaking the loving care of an untiring teacher, are not the result of years of training abroad, but the impress of a mother mind and spirit, for Dorothy Temple's sole teacher has been her mother, Eva Anderson Brown, of Winchester, Mass.

It is a rare instance of hereditary influence and talent, for Mrs. Brown's own mother was Sabrina H. Dow, a magnificent singer and one of the three pupils to which the great Cesare Badiati limited himself. Mrs. Dow, however, refused the offer of the great master to sing with him in Europe, preferring her own quiet home life. She was the author of "Artistic Singing" and one of the most remarkable teachers of her time.

Mrs. Brown very early in life began playing this gifted mother's accompaniments, thus absorbing a feeling for melody and an ability to write it that would have otherwise taken years of study; but as a girl she gave her attention altogether to the piano, believing she had no singing voice. An amusing episode kindled her desire to sing and to be a credit to the ability of her mother. A young friend one morning laughingly referred to Eva's inability to carry a tune or sing even "Pop, Goes the Weasel," when she walked over to the piano, upon which was an open copy of "Sing, Birdie Sing" (a new song at that time, which her mother sang charmingly), and in a spirit of mischief Eva sat at the piano, started the accompaniment and began to say the words. Her thin, weak voice, cracking and breaking like that of an old woman of ninety, sent her audience of two—her mother and friend—into almost uncontrollable laughter. Strangely enough, from that moment Eva was determined to sing, and implored her mother to give her a lesson as soon as the friend left. So earnest was her desire to not only be able to sing, but to teach as her mother could (in case of need) that her voice, which in early life seemed absolutely hopeless, was developed to such a degree that it is one of the few very high sopranos on record, having the unusual range from low G to B flat in alt.

For some years after her marriage Mrs.



MRS. HENRY TEMPLE BROWN

Brown was so engrossed with other duties that she gave little time to music, but her real love of the art prompted her to write some fragmentary bits of melody which in a few years was the nucleus of Elizabethan Lyrics—her settings to a collection of quaint verse of the sixteenth century, by which she is known from California to Egypt. Mrs. Brown was spared the usual difficulties in having first songs published, for before five of hers were on paper the fifteenth she then had in mind, but ready for writing, were engaged.

Though she has written over forty songs and some piano music, Mrs. Brown's chief musical labor for several years has been the developing and training of her daughter's voice, and with the sweet spirit of motherhood she insists that the best of her achievement is the wonderful voice possessed by her beautiful daughter, modestly ignoring the reputation her own compositions have secured.

And it is well to point out that, though the young singer is of the pure Italian school from the training of both mother and grandmother, it is to the credit of an American mother that her daughter did not have to leave home to secure a musical education, but when she does go abroad she will go equipped with a trained voice, repertoire and such a foundation in Italian, French and German as altogether will make progress easy and rapid.

When it is known that Mrs. Brown has a sister living in Rome whose "At Home" cards are prized by the leading musicians of that music-loving country and where Mrs. Brown's own compositions are frequently sung by Mme. Gioni, Italy's foremost singer, and praised by the great Sgambati, her loyalty to America cannot be too highly commended.

REYNOLDS TRIO PLANS

Leader Will Indulge in Target Practice During the Summer

Boston, July 5.—Helen Reynolds, of the Helen Reynolds Trio, will spend the Summer at her country home at Morton's Meadows, Mass., and will devote considerable time to work on her repertoire for the coming season.

Like many professionals, Miss Reynolds has a hobby, and it is that of target shooting with a revolver. It is impossible to induce her to say much about her scores at shooting, but her friends insist that she is a "crack shot," and would shame many a male professional with a revolver. At her country home she has a portion of the grounds set apart for her target shooting.

Pupils of Miss Reynolds gave an interesting program in New Bedford, Mass., last week. The program included a number

of solos and Eichburg's "Prayer," for four violins. Miss Reynolds assisted one of her pupils in the closing numbers, which included two of Godard's duets for two violins.

Margaret Gorham, pianist of the Helen Reynolds Trio, sailed for Europe early in June and will spend the Summer abroad. The trio and the individual members had a very successful season, and have plans for much work next Fall.

D. L. L.

VAN DER STUCKEN A TRUSTEE

Fills Place of Late B. J. Lang on Paderewski Fund Committee

Boston, July 5.—The trustees of the Paderewski Fund for American Composers have been fortunate in securing the services of Franz Van der Stucken, conductor of the Cincinnati Symphony Orchestra, to take the place made vacant by the death of B. J. Lang.

As already announced in MUSICAL AMERICA, the competition of 1909 will be divided into three parts, the first being a \$1,000 prize for a symphony or symphonique poem for full orchestra, the second \$500 for a concert piece for chorus and orchestra with or without solo voice parts, and the third for \$500, which was originally announced for string quartet or of quartet for piano and strings or a quintet or sextet for any combination of instruments, has been increased in scope to include any piece of chamber music for any combination of instruments.

The compositions offered for prizes must be submitted before September 1, 1909. The competition is open to American composers, meaning those born in the United States.

Secretary John A. Loud, of the fund, reports a marked interest already in the competition of 1909.

D. L. L.

A concert of Benjamin Godard's works was given recently in London. Magdaleine Godard and Yvonne de St. André participated.

ROSSETTER G. COLE RESIGNS

Prominent Musician Leaves the University of Wisconsin

MADISON, Wis., July 6.—The unofficial news has leaked out that Rossetter G. Cole, prominent organist and well-known musical authority, will resign as director of the school of music at the University of Wisconsin. Professor Cole has just completed his second year as director, and has met with great success. He succeeded F. A. Parker, who organized the school and retired with the honorary title of professor emeritus.

Musicians all over the State have been gratified to learn that the school of music has been reorganized by the board of regents so that it is now on the same basis as those in other departments of the university. The academic branch of the instruction in music will be discontinued and the work of the collegiate grade will be continued by professors and instructors appointed upon the same basis as those in other departments in the university.

The faculty of the school thus far provided consists of the following instructors: E. A. Bredin, organ and voice; L. C. Case, public school music; Mrs. Inga Sandberg, Alice Regan and Leland B. Hall, piano.

M. N. S.

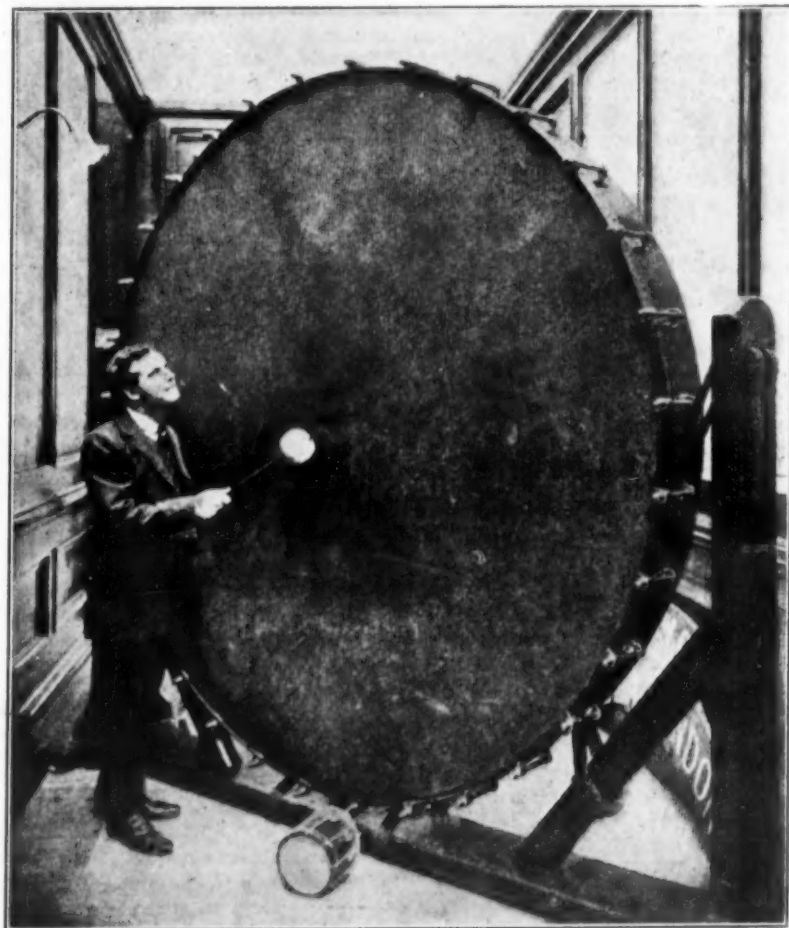
Albert Spalding's European Tour Book-

ing
Albert Spalding is to make a tour in England in December, and will appear, among other places, with the Symphony Orchestras of Birmingham and Bournemouth. A French tour is also booking, which will include Havre and private engagements in Paris, in addition to the recitals and other appearances he always gives in the latter city.

Perceval Allen, the English soprano, who came to America for a Spring tour with the Theodore Thomas Orchestra, has returned to London.

A BASS DRUM THAT WOULD PLEASE RICHARD STRAUSS

The giant bass drum pictured herewith was played at Queen's Hall, London, three weeks ago, in the performance of the "Ode to Discord," which is designated by a London periodical as a "chimerical bombination in four bursts," by Charles L. Graves, set to music (?) by Charles Villiers Hanford. The drum was originally constructed as long ago as 1857, for the Handel Festival at the Crystal Palace, by Distin, a musical-instrument maker. The diameter of the drum is eight feet, but, including the special stand made for its support, the total height is about nine feet. The tympanum of parchment was made from one of the largest buffalo hides ever imported into Europe, and reduced from a quarter of an inch in thickness to the required substance. As it was found impossible by the usual steam process to bend the woodwork of the shell, it had to



The Dreadnought Drum, Which Has a Diameter of 8 Feet
be built up of no fewer than 300 separate pieces, dovetailed together. This same drum is sometimes used for the cannon-firing effects in Tchaikowsky's "1812" Overture.

M
T
E.
R
E
S
A

CARRENO

WILL USE EXCLUSIVELY

THE EVERETT PIANO

TOUR OF AMERICA 1909-10

THE JOHN CHURCH CO., 37 WEST 32d STREET - - - NEW YORK

BISPHAM

A limited class of advanced students is now being organized for a series of lecture lessons to be given beginning about June 15, at Mr. Bispham's country home at Kowayton, Conn. Particulars on application. Loudon Charlton, Carnegie Hall, New York. Everett Piano used.

**THEODORE HABELMANN
SCHOOL OF OPERA (Seventh Season)**

Formerly Stage Director of the Metropolitan Opera House, New York
909 WEST END AVENUE
Phone 7030 River. NEW YORK, N.Y.

AN AMERICAN COMPOSER'S INTERESTING WORK

John Beach's Settings to Browning's Poems

By Helen A. Clarke

One of the interesting tendencies in modern song-writing is the liking composers are showing for making settings to Robert Browning's poetry. Considering the early outcry against the non-musicalness of this poet's verse, it is rather remarkable that its appeal to the musician is constantly becoming stronger. There are still worthy people who declare from the pulpits of Browning societies that Browning's chief contribution to literature is his thought, and that his poetry is unsingable; and there are still worthy musicians who declare his verse to be too crabbed for music—this in face of the fact that one of the most popular encore songs of the day is a Browning lyric.

The truth is that Browning's verse is, for the most part, *not* crabbed. It is only different. The dramatic quality which he has introduced into the lyric has not banished music; it has but deepened and strengthened the harmony of the verse. To the growing intensity of content so noticeable a feature of modern music, the Browning lyric is well suited. John Beach has essayed the difficult task of making musical settings to long monologues from Browning. The monologue as Browning has developed it is, strictly speaking, a new form in literature, quite different from the long speech or the soliloquy of a play. It is, in fact, a little play in itself, presented in the direct speech of one character who is made to convey by means of subtle touches the atmosphere, a complete dramatic situation, and even details of stage setting. Mr. Beach seems to have entered thoroughly into the spirit of this form. A serious musical monologue, after the Browning pattern, requiring half an hour or so to perform, is equally a new form in music, and has to run the same gauntlet which Browning's monologues did in the start of being called obscure. This obscurity bugbear simply means that the artistic vision has become so habituated to short lyrical poems and four-minute songs that it cannot, at once, accommodate itself to the larger form. Taste has further be-

come vitiated by vaudeville shows with their short "acts." Thus, the power of attention to anything long enough to be serious seems in danger sometimes of being completely crushed out. The result of all this is that upon hearing a longer vocal



JOHN BEACH

composition than one is used to, it is almost impossible to keep from dividing it up into lyric bits of the ordinary length, and dwelling upon this or that section as being beautiful, while missing the relationship and organic unity of the whole.

Mr. Beach's first monologue was a setting to Browning's "In a Gondola," giving always the man's speech. There is a chance here for atmosphere, variation in mood, stage setting, a tragic climax—in fact, all the elements of a complete drama. I have had the good fortune to hear this sung several times, and it is safe to say that all the requirements of the text have been

met to an unusual degree. A few bars of introduction give the first ecstatic mood of the lovers. Every change of mood in the talk seems to break out spontaneously in the music through the melody and the harmony. At the same time, the rhythms and movement of the accompaniment suggest, without being ostentatiously imitative, the movement of the gondola as it passes along the Venetian canals. Sometimes, the intensity of the mood in the speaker will blot out the background of motion, yet the listener is conscious of its continuance, just as in a picture, the eye imagines a tree full of leaves though objects in the foreground may blot out much of the tree. The unity which binds together this composition into an organic whole is distinctly not the unity of external form, such as we find in music of the classic or romantic period; neither is it the unity of a modern French tone picture; it is a psychic unity, felt rather than seen. That is, one perceives it at first through some upper phase of consciousness, and cannot at once translate it into the language of the intellect. In the composition under consideration it is an emotional exaltation of romantic passion in which every mood, every picture takes its related place and is in a sense hallowed by it. Even the brutal murder at the end is kept free from all sensational elements, and becomes a mere incident, sinking into insignificance in the light of this pervading exaltation.

From the point of view of content, this lifting up of emotional moods into psychic planes is the most noticeable characteristic of Mr. Beach's music. His beautiful settings to the lyrics "Is She Not Pure Gold?" "A Woman's Last Word" and "Eurydice to Orpheus" all have an exquisite quality of refinement though very different in mood and treatment.

Mr. Beach's latest composition is a monologue for mezzo-soprano called "A Day in Asolo," upon words taken from Browning's "Pippa Passes." He has culled passages from Pippa's scenes at the beginning and ending of the play, and interspersed them with Pippa's lyrics, thus forming a Pippa monologue which gives the story of her holiday. The composition opens with a short piano prelude in which, mingled with the strains of a noble choral theme, there is the suggestion of sunrise, or rather of the dawn, with its slow-rising and reaching up of color and the intensifying of the light till Pippa breaks in with her singing. As she sings her moods change when she thinks of the various people in Asolo she imagines happy, and whom, all-

unconscious to herself, she is to influence vitally with her singing during the day. This first part has just a tinge of melancholy in it, which, if not very carefully handled by the singer, may degenerate into monotony. Perhaps an atmosphere of sympathy for Pippa and her hard lot a little overbalances the purely dramatic interpretation of Pippa's own moods. These initial, child-like ruminations of Pippa end in a brilliant, wide-awake lyrical outburst as she watches the sunbeams "wheeling and counterwheeling" on her ceiling. Then follows a rarely sympathetic setting of "The Years at the Spring," full of motion and joy and lightness of heart. Pippa goes on to imagine herself Ottima, wooed by Sebald, the music being charged with the sinister suggestions of the guilt of these two in the murder of old Luca. This gives place to the wedding music of Jules and Phene, full of peace and the sunshine of Asolo. The lyric "Give Her But a Least Excuse to Love Me" brings in with fine dramatic force another change of mood. From this point to the end the quality of the music becomes deeper, more intense. The words have an almost unearthly beauty, and the music fitly interprets them. The choral, heard in the prelude, now reaches its full presentation in the words "All service ranks the same with God." This is followed by the lyric "Overhead the Treetops Meet," in which perhaps the most wonderful effect of the whole composition is reached in the final line, "Suddenly God took me," and the few chords of the interlude following. Now Pippa is back in her chamber again, a weary, wistful child, wondering if she can in any way touch the lives of the people she had imagined herself to be. The choral theme is brought in once more with new effects in the harmony; then the music dies in intensity as Pippa falls asleep. The impression left upon one at the end is that of high seriousness and dignity. There is nowhere any straining after effects, there are no affectations; all of the music is interesting, and much of it shows inspiration of a very rare order.

Mr. Beach is to be sincerely congratulated upon the success he has achieved in interpreting the poet who has been called "The subtlest assessor of the soul in song." Those who delight in Browning and to whom music is the finer spirit of all existence welcome a composer who so reverently bears aloft on "music's wings" the finest because the most intensely human poetry to be found in the English language. No one can come into the full knowledge of his music without gaining a new vision of life in its relation to universal beauty.

Joseph O'Mara, the Irish tenor, who toured this country in "Peggy Machree," is back in England.

Mme. Mazarin, who comes to the Manhattan next season, sang for several years at the Théâtre de la Monnaie, Brussels.

Henry Eames
PIANIST and TEACHER
12 Rue Leonard di Vinci, PARIS

LITTA GRIMM

MEZZO CONTRALTO
Oratorio Concerts, Song Recitals
Management: The Henry Wolfsohn Musical Bureau, 1 West 34th St.
Southern Engagements, Direction of FRANK E. EDWARDS
36 Methodist Book Concern Building Cincinnati, Ohio

DAVID—Violinist
MARKHAM—Baritone

TALMAGE

Concert—Recital—Instruction

Studio Address:
44 HANSON PLACE
BROOKLYN
Telephone 1651 R Prospect

KATHERINE
ORATORIO . CONCERTS
RECITALS . FESTIVALS

HANFORD

CONTRALTO
Direction: J. E. FRANCKE
24 West 31st St., N. Y.
Phone, 3778 Mad. Sq.

CHRIS ANDERSON
BARITONE RECITALS

EDWIN SCHNEIDER
PIANIST—ACCOMPANIST

Studio Address:
FINE ARTS BLDG.
CHICAGO

ELLEN **LEARNED**

CONTRALTO
Management, J. E. FRANCKE, 24 W. 31st St., N. Y.
Phone, 3778 Mad. Sq.
Studio: 206 W. 106th St. Phone, 3852 River

G. MAGNUS SCHUTZ
(VOCAL INSTRUCTION) Management A. B. Pattou, 26 East 23rd St.

Basso-Baritone
Studio No. 2, 26 E. 23d St.
New York City

MARGARET **KEYES**

CONTRALTO
CONCERTS ORATORIO RECITALS
Management: THE HENRY WOLFSON MUSICAL BUREAU
1 West 34th Street New York

LILLIAN **SHERWOOD NEWKIRK**

SOPRANO—Voice Culture
(Italian Method) 1425 Broadway
Wed. and Sat., New York
Mail Address, 11 Morgan Ave., Norwalk, Conn.

GRANT **HADLEY**

BARITONE—Concert and Oratorio
PUPILS
KIMBALL HALL CHICAGO

Charles Norman **GRANVILLE**

RECITAL TOUR
MIDDLE WEST: OCT. 18 TO NOV. 5
Management, W. R. ANDERSON
5 W. 38th Street N. Y. City

Thomas N. **MacBurney** BARITONE
609 Fine Arts Building Chicago
Three Years Assistant to King Clark

DIRECTION: G. S. GRENNELL, 25 WEST 42d STREET
BRECHEMIN-GILLESPIE SOPRANO
Instruction, Concert, Recital.
STUDIO: 228 WEST 82d STREET

U. S. KERR BASSO CANTANTE
—Opera, Concerts, Oratorio, Recitals—
Management: WALTER R. ANDERSON
5 West 38th St., New York

LILA L. **HASKELL** Recital
Mezzo Contralto INSTRUCTION STUDIO: 205 WEST 103d STREET ORATORIO
CONCERT

REED **MILLER** TENOR
The Henry Wolfsohn Musical Bureau
1 West 34th St., New York

NEVADA **VAN der VEER** CONTRALTO
Concerts, Recitals, Oratorio
Management: The Henry Wolfsohn Musical Bureau, 1 West 34th St., N. Y.

Arthur Olaf **ANDERSEN** COMPOSER AND TEACHER
OF THEORY
729 Fine Arts Bldg., CHICAGO

Oratorio, Recitals, Concerts **HUGH ANDERSON** 409 KIMBALL HALL
CHICAGO
PUPILS RECEIVED BASSE CHANTANTE
Residence Studio: 2337 Van Buren St.

Mme. Hildegard Hoffmann Soloist with New York Philharmonic and Boston
Symphony Orchestras, Kneisel Quartette, etc.
Mr. Henry Holden Studios: Carnegie and Steinway Halls
Recitals and Piano Instruction Address, 144 E. 150th St., New York City

Charles **KITCHELL** TENOR
176 West 81st St., Exclusive Management
HAENSEL & JONES,
1 East 42d Street, New York.

FLAATEN'S CONSERVATORY OF MUSIC AND DRAMATIC ART Gustav Flaaten
210-212 West First Street Director
Duluth, Minn.



WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL.



From stereograph copyright by Underwood & Underwood.

[These articles have covered a series of experiences from European study, through the writer's pursuit of the American Idea in music from East to West, and the organization of the American Music Society, up to the present time. They have aimed to picture in a narrative way America's musical pathfinding as contrasted with European conditions.]

And so these *Wanderjahre* come to an end. Not that the *Wanderlust* ends, nor the journeying and the striving—for life itself, if we have seen what life might be, is one long wander-year. We come, we wander through time and space in search of something, we scarcely know what—ourselves, it may be, or home—and we go. One thing or another calls us on; we know only that we cannot stand still—that there is joy or the hope of joy, in the going, and shame and despair in the lagging. We burn the bridges behind us without a regret, and press on into the unknown without fear. We start continually upon quests of which we cannot see the end, and launch unnumbered ships to unguessed ports. We see a thousand tragedies by the way, and still believe that the promised land and the glory of life lie somewhere beyond, if we can but find the path. On every hand we see persons pursuing phantoms, and things that seem to us unreal. Over there is a man giving his last hope of happiness for a little measure of fame; there another who thinks that a little gold and silver is worth more to him than the truth, or the love of a friend. At every turn we meet Alberichs and Hagens and Fafners, gloating over their hoards and their vengeance, or Tannhäusers dwelling in their Venusbergs, and we go on. Perhaps we shall hear the joyous horn of a young Siegfried if we keep on, or find a glorious Brunnhilde waiting high upon some fire-encircled rock. We know that we must have something better than there is here, and we press on. Perhaps this hope, though, is but *maya*, illusion, myth. We turn again to look at the curious beings about us, so satisfied, so engrossed with their gold and silver toys, their little loves and hates, their circumscribed ambitions. How do we—who feel the urge of the eternal *Wanderlust*—how do we know that these who tarry in oases by the way have not the right of it? What is our divine justification in passing so much by—in thinking that the path we have chosen leads to a larger life than theirs? Ah, we can sympathize with them, understand them. What they have, we have within ourselves—their desires, their passions, their ambitions, their transitory loves. But beyond all these, we have something else—a spirit which surrounds these things, holds them in solution, sees them, and tells us to pass on. And they—they cannot sympathize with us. The things they crave, we forego. Sadly or joyously, we pass their

prizes by. We have dreamed a dream—of things that might be, of a life that might be—that *shall* be if we are but true to our dream. They see us pass—we who wander forever—and go back to their tangible joys



The Grand Canyon of Arizona, a Type of the Largeness of the New World

as we go on to the ideal ones that make us incomprehensible dreamers in their eyes. Nor do we go, however fair the distant land that beckons us on, without a measure of sadness in our joy; for there is ever that within us which is one with those who stay, and which bids us stay, too. Nor does that portion of us part from them with less pain than that with which they part from one another. But go we must, we who have dreamed our dream.

In another and lesser sense—though all-important to us at the time—we have our years of earthly wandering. They are the years when, with awakening faculties, we scour the earth to see what manner of place it is and what we should go about doing in it, and how. These are the years that carry us from enthusiastic aimlessness, or at least from vague and half-formed aims, to greater definiteness of purpose, or to the making of plans for which there is some tenable hope of realization. And it is to make a faithful record of such a period in one life—a period coinciding with the musical awakening of a nation—that

these chapters have been written. They have marked the period beginning with the amazed awakening to the wonder of music—Music, an ideal beauty and order, a very heaven, to be compassed within a troublous world—a way of speaking the language of the most exalted emotions of the human soul—from this awakening to the formation of the purpose to do the uttermost that one limited soul could do toward implanting the roots of so divine an art, and the love of it—taken in its primal, its creative sense—in the foundations of the life of the nation to which that soul belongs. And so this tale, fragmentary as it is, has told of the pursuit of the American Idea in music.

And what then, at last, is the American Idea in music? Taken in the largest sense, it is many things. First of all, it must be to reverence the art of music, to hold none but the highest ideals with regard to it, to recognize in music—ideally considered—one of the highest and noblest forms of

an importation, can ever heighten the character and quality of American life as can the spiritual effort necessary to the creation of music fitted to that life's own need.

After this again, the American Idea in music is to hold a high and reverential regard for the creation of music in America as the only means by which music, the living art, can come to birth and grow to fullest power, as an integral part of the life of the people. Included in this is the national regard for the creators of music—the composers of America—through whom alone the art in its creative sense can arise and exist. The American Idea shall be to recognize the composer, while he lives, as one who would or might perform a great service for America, and to hold him responsible for the purity and dignity of his art.

The American Idea in music further means that the people of the nation are to act, and lend the composer a hand. As his art grows they are to help in building an economic and artistic circumstance in which he and his art can thrive. They are to help him in making an adequate provision for the hearing of his works—not in an isolated way here and there, but nationally, from coast to coast, in a manner to render stagnation impossible and bring motion and progress into American musical art. It is the American Idea, if this can not be accomplished through the machinery of existing organizations, to create new organizations for the purpose.

The American Idea in music means for the composer this; that in one way or another he shall draw the inspiration for his art from the life of his own land—that he shall look to making it as new and independent a spectacle in the world as his own new nation is among the nations of the world. He shall regard his gift as a trust, and use it in its highest potency in the service of the upliftment of himself and his people.

For the artist, the interpretative musician, the American Idea in music means this; that he shall lend the highest powers of his art, and some portion of his active energies, to the interpretation of the best and most serious works of his countrymen. Beyond this, it means for him that he shall trust the American people in their eventual response to the works of their own composers, and fearlessly override their initial but not deep-seated reluctance to include American works in the scheme of their musical life.

For the music-lover at large, the American Idea in music means that he shall listen and judge for himself, and accord the works of Americans the place in musical art which his own mind and feelings dictate, without subservience to fashion,

[Continued on page 27.]

ARENS VOCAL STUDIO

308 WEST 56TH STREET, NEW YORK

FALL TERM BEGINS SEPTEMBER 25, 1909

ELIZABETH

American Representative of

SBRIGLIA

FERCUSSON

PARIS

BERLIN

CLARK-SLEIGHT

116 EAST 19th STREET
NEW YORK CITY

ALFRED

SEASON 1909-10

CALZIN

PIANIST—Tour Booking

Address: J. E. FRANCKE
24 W. 31st St. New York
The Mason & Hamlin Piano

KARL KLEIN

VIOLIN VIRTUOSO

1245 Madison Ave., New York
S. E. Cor. 90th St. Phone 2714 79th

Available for
Concerts, Re-
citals, Festi-
vals, Private
Musicals.

T. EDWARD BONHOTE

Direction: J. E. FRANCKE
24 WEST 31st STREET

HIGH BARITONE

'Phone 3778 Madison Square

JEAN SCHWILLER

'CELLIST

24 Osney Crescent, Camden Road, N. W., London, England. Direction, J. E. FRANCKE, 24 W. 31st St. 'Phone, 3778 Mad. Sq.

CECIL FANNING

BARITONE

Accompanist:
H. B. TURPIN

For terms and dates for the East and West address H. B. TURPIN, Dayton, Ohio. For the South, FRANK E. EDWARDS, 36 Methodist Book Concern Building, Cincinnati, Ohio.

Engaged by
Damrosch Symphony
Orchestra
Festival Tour, 1909

GUSTAF HOLMQUIST

BASSE CHANTANTE

304 KIMBALL HALL
CHICAGO, ILL.
Management: THE
HENRY WOLFSOHN
MUSICAL BUREAU

LITSNER

Teacher of Singing Testimonials
from the
leading musical authorities of Europe. The most
advanced method of producing the natural singing
voice. STUDIO: 54 W. 39th ST., NEW YORK.

Francis ROGERS

BARITONE

Season 1909-10 on tour with Sembrich
Management LOUDON CHARLTON

GRACE MUNSON

CONTRALTO

WALTER R. ANDERSON, Manager
5 West 38th St., New York

CAROLINE

HUDSON

SOPRANO

Management
Walter R. Anderson
5 West 38th St., New York

ALBERT LABARTHE

ALEXANDER LEHMANN

STUDIO:
420 Fine Arts Bldg.
CHICAGO
ILL.

CONCERT PIANIST, TEACHER

VIOLINIST, TEACHER

TECKTONIUS

CONCERT PIANIST

PUPILS

434 FIFTH AVENUE, NEW YORK

'Phone 6066-38th

No. 300 Blanchard Bldg.

Los Angeles, Cal.

Instructions in

THE ART OF SINGING

DRAMATIC

TENOR

AVAILABLE FOR

OPERA :: CONCERTS

ORATORIO

Season 1909-10

Direction, J. E. FRANCKE, 24 W. 31st St. 'Phone, 3778 Mad. Sq.

ROLAND PAUL

PIANISTE

125 Fine Arts Building

CHICAGO, ILL.

GEORGIA

Sherwood Music School

TEACHER OF SINGING

FROM THE RUDIMENTS OF TONE PLACING TO ARTISTIC

FINISHING FOR CONCERT, ORATORIO AND OPERA

51 East 64th St., NEW YORK

Tel: 3669 Plaza

SAENGER

BASSO

Management: R. E. JOHNSTON

St. James Building

B'way & 26th St., New York

GRACE KAHLER

SOPRANO

Walter R. Anderson, Manager

5 West 38th St., New York

PIANO REPERTOIRE FOR SMALL-HANDED PERFORMERS

Kate S. Chittenden's Address Before the New York State Music Teachers' Convention Last Week

When the committee invited me to read a paper before this association I was at a loss to know what I might say that would be of use. After some thought I decided that possibly a list of pianoforte compositions of more advanced grades and of artistic value, which could be played by small-handed people, would be of assistance to those who do not have ready access to a large stock of music.

Every experienced teacher knows that a certain proportion of pianists' hands, for one or another reason, find difficulty in stretching certain chords, and it goes without saying that pupils whose hands are too short, too narrow or too tight to reach full chords are always the ones who hunger and thirst after massive effects.

Every technical system provides exercises for stretching the spread between the fingers, and a great difference can be made in certain undersized hands by such technical practice. Hands that in themselves are very small can be trained into a wider girth, provided the thumb is set low enough, but the most discouraging hand formation of all is that where the thumb is set high and is closely webbed to the hand, and the palm knuckles are tight. Aside from stretching exercises at the keyboard, I have found in my own practice that it is an excellent plan to spread the fingers by introducing the opposite wrist between them and gradually draw the fingers up the arm from the wrist to the elbow, gently twisting the hand. This is particularly good if the skin between the fingers has been well rubbed with cocoa butter or vaseline. The persistent use of this simple remedy works marvels.

In the following lists a certain proportion of the pieces have no octaves whatever. Some introduce octaves and triad inversions, but none of the pieces mentioned have chords which cannot be divided between the two hands. There is always a

question in readjusting the harmonies which tones can be left out. Under ordinary circumstances the lower notes of the bass chords must be retained, the upper notes in the treble.

Raff wrote three miniature Sonatas, op. 99, which are entirely devoid of octaves, besides which he wrote a good-sized volume of shorter pieces, including the well-known Fabliau, all of which he composed for a favorite pupil of his, a woman whose hands were incapable of expanding farther than a seventh. There is also a Sonata in D, by Heller, which, however, does not compare in beauty with the A Minor Raff Sonata. The Suite Mignon, by Reinhold, is also minus octaves.

Many of the Preludes and the Fugue in E Minor from Bach's 48 Preludes and Fugues are in two voices only, and are filled with the most delightful and entrancing beauty, if the player "brings to" Bach's "deep imaginings as much beauty as he sings," to quote Aldrich. The Gigue from the first Partita is written so that throughout one hand alternates with the other in single tones. The Minuet is also of interest.

Of the lesser known works of Bach, there are several that are most beautiful. The two Bourrees in the French Aventure are delightful; the Gigue (which is called a Fugue in Peter's edition) from the Fantasia with Fugue in D Major is as fresh and modern as if it had been composed yesterday. The Rondo in C Minor of the second Partita is also beautiful; the Aria in the fourth, as well as the Aria of the sixth, are well within the appreciation of the ordinary recital audience. Of course, the Fantasia in C minor is played so frequently that it is hardly worth mentioning.

It is to be regretted that so little of Handel's music is in use at the present time, for much of it is delightful, even to amateurs, who are supposed to be averse to the classics. Several years ago a young girl was studying with me, and for certain personal reasons I desired to give her one of the Handel Variations. She was quite

willing to do anything that I asked, no matter if the task involved drudgery, but she begged that she might have something modern and melodious to practise in conjunction with the Handel for the sake of her father, who took a great interest in her work because it was hers, but had no especial interest in music itself. I do not recall what modern composition I gave her, but when she returned at the following lesson she reported that, contrary to her expectation, her father was whistling the Handel Variations around the house and had apparently been quite oblivious of the modern selection that had been chosen especially for him. The following Handel selections are suggested, which in the Krüger edition, imported by Schirmer, are provided with written out embellishments:

Allegro, 2d Suite; Sarabande and Gigue, 4th Suite; Harmonious Blacksmith, 5th Suite; the whole of the 7th Suite; the Allemande from the 8th Suite; Allemande and Gigue from the 11th Suite; Allemande and Sarabande from the 13th Suite; Gavotte with Variations from the 14th Suite; Theme and Variations in B Flat; Capriccio in C Minor; Fantasia in C.

Among the old writers there are a beautiful Gigue in B minor by J. W. Hassler, and a Rondo from Sonata, op. 46, No. 2, by Reicha. Arthur Foote's edition of the Gavotte and Variations by Rameau is a delicious piece of daintiness.

There are a number of sprightly and rhythmic numbers by Scarlatti that are not so well known, published in the Universal Edition of his works, as are also selections from the Sonatas of C. P. E. Bach.

The last movement of the Allegro from the Sonata, op. 164, of Schubert, is a composition comparatively little known which, with the elimination of one or two upper chord notes in the left hand, can be played effectively, as can also the Finale of the Sonata in C Minor, which is more or less of a Tarantelle. The Impromptu, op. 90, No. 2, by judicious use of the pedal is not unplayable, while the Moment Musical in F Minor can be adapted by assuming cer-

tain of the right-hand double notes in the left.

Chopin, in his Rondo, op. 1, wrote a piece that ought to be used more frequently than it is. It lies most gratefully under the fingers, and the lyric theme in the second subject is a melody of a beauty that he never excelled in later life. Of the Mazurkas, 5, 6 and 16 will be found useful. Among the studies, op. 10, No. 2, is possible to some small hands, op. 25, No. 2, to any small-handed student who has artistic ability, whilst op. 25, Nos. 1 and 6, may be reached without danger, if the player is sure-footed, technically. The Preludes Nos. 3, 6 and 23 will come under our heading. Of the Waltzes, No. 3, in A Minor, can very easily be adjusted. The 6th is child's play, and the 7th and 9th are perfectly usable. Emil Liebling has made a broken octave transcription of op. 25, No. 9.

Schumann is practically debarred from small-handed people, with the exception of certain numbers in the volumes of children's pieces, but Des Abends, Warum and The Album Leaves, op. 99, Nos. 5 and 6 (which are rather less used), are selections that seem practical.

Of the Mendelssohn Songs Without Words, the 2d, 37th, 38th and 45th are all reachable and beautifully lyric. The Posthumous Album Leaf, op. 117, by the shifting of a very few of the upper tones in the left-hand chord oscillations to the right hand, is effective. The Perpetual Motion, op. 119, with slight alterations, makes a brilliant recital number. The two posthumous musical sketches in B flat and G minor, by reason of their contrast, lend themselves to artistic interpretation. The noble Prelude, op. 35, No. 1, is one of the greatest two-voiced compositions in existence, and an aspiring student finds in it abundant opportunity for massed effects and exquisite tone coloring. Prelude op. 35, No. 3, is also effective. The Etudes,

C O N T R A L T O	H		C
	E		
	W	D	O
	E		
	N		

Management: Room 834, Carnegie Hall
PERSONAL ADDRESS: 204 W. 94th St., NEW YORK

LATEST COMPOSITIONS OF
Carrie Jacobs Bond
"The Dark Lament," "His Lullaby," being sung by
Mrs. Schumann-Heink.
"Love and Sorrow," being sung by David Bispham.
"Doan' Yo' Lie'n," being sung by Sibyl Sammis.
ON SALE AT ALL MUSIC SHOPS.
Address: 5535 Drexel Ave., CHICAGO

BACHNER

PIANIST

Address HENRY L. MASON
492 Boylston St. (Mason & Hamlin Piano) BOSTON

FISK TEACHERS' AGENCY

Furnishes ORGANISTS, CHURCH SINGERS, and TEACHERS. Also Artists for Oratorio, Festival, Opera, Lyceum and Recital in Solo, Quartette and Chorus.

Suite 630-639 Fine Arts Building, Chicago
Telephone: Harrison, 5463
Mrs. Kate Jordan Hewett . . . Mgr. Music Dept.

ROSE BRYANT

CONTRALTO

Management:
WALTER R. ANDERSON
5 West 38th Street, New York

FREDERICK GUNSTER

TENOR

Oratorio—Concert—Recital
Address
24 West 31st Street, New York

SINGERS—TEACHERS! SPEND YOUR SUMMER VACATION IN BEAUTIFUL DENVER and take the five weeks professional course with JOHN C. July 12th to August 14th. Twenty private lessons and five illustrated lectures on teaching methods. Tuition, \$50. Send for circular, information about railway rates, board, etc. J. G. WILCOX, Wolfe Hall, Denver, Colo

WILCOX

GIACINTA DELLA ROCCA

VIOLINIST

Direction, J. E. FRANCKE, 24 W. 31st St., N. Y. 'Phone 3778 Mad. Sq.

HAROLD HENRY

CONCERT PIANIST

Auditorium Bldg., 9th Floor
CHICAGO, ILL.

REEVES-HUNTER
SOUTHERN SINGER
SPECIALTY STUDIO
Plantation Songs 24 West 31st St.
Available for
CONCERTS and PRIVATE MUSICALS

WILLIAM HARPER

BASSO

Director LAWRENCE CONSERVATORY OF MUSIC, Appleton, Wisconsin

ARNOLD DE LEWINSKI

PIANIST

STEINWAY HALL
CHICAGO, ILL.

SECOND AMERICAN SEASON
BUELL Pianist
Kraus Piano
Concerts Recitals Musicales
Address: 210 McCall Street, Waukegan, Wis.

Adelaide Harding-Vincent

PIANIST

Pupils
BUSH TEMPLE CONSERVATORY OF MUSIC
CHICAGO, ILL.

Dr. Carver WILLIAMS

BASS

Exclusive Direction
THE PHILIP RAY AGENCY, Steinway Hall, Chicago

MAX - - - Baritone

HEINRICH

STUDIO ADDRESS:

55 Auditorium Bldg.

CHICAGO

DORA BECKER

VIOLINIST

18 Hedden Terrace, Newark, N. J.
'Phone 1499 W Waverly
Exclusive Management HAENSEL & JONES
1 East 42d Street, New York

Bruegger

SINGING

720 Fine Arts Bldg.
CHICAGO, ILL.

FLORENCE MULFORD

MEZZO SOPRANO

Personal Address, 79 Halscy St.
Newark, N. J. Telephone 1192.

Formerly with Coarled Metropolitan Opera Company. Under exclusive management
HAENSEL & JONES. 1 E. 42d Street, New York

MARION GREEN

BASSO CANTANTE

Auditorium Bldg. Phone, Harrison 5199
Managers: PHILIP RAY AGENCY
Steinway Hall . . . Chicago

JOHN BLAND

TENOR

Direction J. E. FRANCKE
24 West 31st Street New York
Telephone, 3778 Madison Square

American Institute of Applied Music

(METROPOLITAN COLLEGE OF MUSIC)

EDGAR O. SILVER, President Telephone, 2329 Columbus 212 W. 59th St., New York

FACULTY, EXAMINERS AND LECTURERS:

Albert Ross Parsons
Kate S. Chittenden
Harry Rowe Shelley
Herwegh von Ende
Paul Savage
McCall Lanham

Moest Altschuler
Leslie J. Hoagson
Elsa von Grave
Harry Rawlins Baker
Wm. Fairchild Sherman
James P. Brawley

Paul Ambrose
Fannie O. Greene
George Coleman Gow
John Correllus Griggs
Daniel Gregory Mason
Mary Fielgia Burt

The 24th Year Begins Monday, September 27, 1909

Send for Circulars and Catalogues KATE S. CHITTENDEN, Dean of the Faculty

MANHATTAN GRAND OPERA SCHOOL and VOCAL STUDIO

2228 Broadway, N. Y. City

GUSTAV NICHOLS, Director, Formerly Conductor American and Metropolitan Opera. Correct tradition and style. Send for Catalog.

WILLIAM C. BRIDGMAN

PIANIST, CHORUS DIRECTOR, ORGANIST

Address: 436 Hopkins Avenue
LONG ISLAND CITY, N. Y.

Telephone 265 J Astoria

ALVAH EDGAR NICHOLS

ORATORIO CONCERTS FESTIVALS BARITONE

67 LEE AVE., BROOKLYN, N. Y.

THE ART OF SINGING

KELLEY COLE

TENOR ACCOMPANIST

ETHEL CAVE
57 W. 58th Street

'Phone 3780 Plaza

op. 104, No. 1, with its sweeping arpeggios and sonorous melody, is an old concert favorite, while the Posthumous Scherzo is not so well known. The Capriccio, op. 33, No. 1, with the omission of three or four single notes, is quite practical.

While MacDowell is looked upon in certain quarters as an especial exponent of deep and resonant harmonies, much of his music is diaphanous and fleecy, and for any clever pupil who can roll dispersed chords quickly there is much delightful material. In op. 46, No. 2, the Perpetual Motion and Bluettes and the Impromptu, the Tarantelle, op. 39, and the Dance of the Gnomes are other fluent selections, while in Woodland Sketches, the Meadowbrook and Autumn, together with Will o' the Wisp, can be tossed almost like the spray. Several of his Bach transpositions are also reachable.

Tschaikowsky's Etude in G Major is a bravura piece of considerable difficulty, while the Snow Drop—April, in his Twelve Months of the Year—is comparatively simple.

There are very few Grieg lyrics that can be classed among easily stretched pieces, but the poetical tone pictures, op. 3, Nos. 1 and 5, are lovely enough to commend themselves to the artist.

The little pieces of op. 12 are too well known to need mention, as are also some of those in op. 17. The Elegy, op. 38, No. 6, and in the Holberg Suite, op. 40, the Prelude and Rigaudon also are playable, together with the threadbare Butterfly and Birdling, of op. 43. There is also another very beautiful Elegy in op. 47 that is not often played, which can be done by any one who can reach an octave. The Bell Ringing in op. 54, with its dozens of fifths, is short-girthed enough to make a most charming bit of local color for an artist to handle. Sylfide, op. 62, No. 1, may also be classed as local color, together with the Brooklet, No. 4, and the Phantom, No. 5. Whether Grieg had the Schumann op. 68 in mind when he wrote his own opus of that number or not, it happens there are several capital items in that group; the Grandmother's Minuet, No. 2, lies easily within the very small hand.

Sinding has also written several things that come under our heading, one of the most charming being the prelude in G major, op. 72.

Schutt has written quite a number of interesting things. In op. 60 there are the Spinning Song (Au Rouet) and also Nos. 14 and 15; The Brook, from op. 55; The Scene de Ballet, op. 50, No. 2, and Waltz, op. 20.

Isidore Seiss has transcribed three of Beethoven's contradances and written three Sonatinas that are worth considering.

Nothing more charming for young pupils has been written than the twenty-four pieces by Chaminade, op. 123 and op. 126. They fall into the same category with the Schumann op. 68-15, nominally for children, yet worthy of the taste of the finished musician.

A double-note piece of real value is Etude Joyeuse, by A. Kopylow.

There is another side to this question of providing music suited to the physical capacity of our students. It is notorious that we Americans are prone to make a splurge, as it is called, to put a surface veneer forward while we know that there is no sure foundation beneath. If any of us have been foolish enough to delude ourselves into the

belief that such is not the case, surely the public revelations of the last two or three years must have disabused our minds of any notion that we are to be depended upon for soundness of thinking.

If we piano teachers can manage to create in our students the desire and the determination that our work shall be characterized by quality rather than quantity, then we must be able to meet the needs of those students of ours who are incapacitated by physical limitations to handle cer-

tain classes of pianoforte compositions. And if we can make our pupils see that it is part of our moral duty not to make a bluff, as they call it, but be sincere throughout all our playing, we shall have done our little quota toward creating a movement that must some time predominate in this country if we are not to go the way of all of the rest of the great nations which developed from self-denial and integrity out to luxury and license, and finally passed off the scene in reprobation.

Chicago Composer Whose Orchestral Works Are Being Played in Europe



ADOLF WEIDIG, COMPOSER AND DIRECTOR

CHICAGO, July 5.—Adolf Weidig, who directed the commencement concert given by the graduates of the American Conservatory so successfully, has returned home from Europe full of delightful experiences that should be a source of encouragement to the American composer abroad. He has resided in Chicago over a score of years, but has studied art and temperamental conditions all over Continental Europe in his annual excursions. His compositions have grown to be so well recognized that they are now a permanent part of the program in the large cities of Germany. While in Berlin he was invited to conduct his "Episode" with the Nikisch Orchestra. On July 1 his "Serenata," which won such high fa-

vor here at its initial production, was presented under notable auspices at Frankfurt-on-Main.

Toselli Loses His Royal Wife

PARIS, June 26.—The former Princess of Saxony, who, after eloping with the tutor of the King of Saxony's children, married Enrico Toselli, the famous pianist, has secured a divorce. It is reported that Toselli is trying to arrange a concert tour which will include Dresden.

Gray-Haired Musician in Trouble

MILWAUKEE, Wis., July 6.—Mrs. Helen Chrysler, educated, refined and an accom-

plished musician, has been arrested on the charge of having stolen \$65 from the home of one of her music pupils. Gray-haired, worn and weary, she now occupies a tiny cell at the county jail as the result of her pitiful failure to compete for a paltry living. The woman had been working her way alone, without relatives or friends, and with a few pupils managed to eke out a meager existence. Then the temptation came and she took the money in order that she might pay installments on her piano and retain her pupils. The court has ordered that the woman be held, in hope that the money can be paid back, so that she can be released. M. N. S.

FROM MUSICAL AMERICA READERS

The Sängersfest Results

To the Editor of MUSICAL AMERICA:

The Concordia Society, of this city, feels that it has lost none of its prestige in being, by force and arms as it were, held off from permanent possession of the Kaiserprize. Not trusting alone to the judgment of its own director—who is by far the society's most severe critic always—that it had never sung "Warnung von dem Rhein" better than at the great contest, it leans back gratefully on the opinion of such eminent masters of choral art as Carl Hein, Mr. Hamburger, Arthur Claassen, Hollis E. Dann, and half a dozen others, who said that they did not think there was any question but that Concordia sang the Kaiserprize into its permanent possession and with somewhat to spare. The composer of the Kaiserprize, Neumann, who was present, was most enthusiastic over the rendition given by the Wilkes-Barre Concordia, and said to Herr Jaeger, who sat beside him, that he was even "filled with emotion" at the beautiful rendition.

"Popular" verdicts on fine artistry are not always safe, but there is no doubt that Concordia had the weight of approval of the vast audience whose cheering was so tremendous and so insistent that quiet could be with difficulty restored for the second song. Moreover, the Philadelphia Männerchor thought generally that Concordia had outstripped them, and the Kreutzer Quartet Club thought Concordia had either won or had tied with them for first place. The talk in New York all day Wednesday was Concordia, and never has a decision given such a shock of surprise as that which rated Concordia below the Philadelphia and New York societies. But Concordia below Newark Germania is a joke over which even the Newark people are still laughing.

Concordia feels that its singing at these great festivals has always been unwelcome. Rules have been framed, and more, have been attempted to be framed, with the single object of crippling the Wilkes-Barre chorus, whose only fault is that it is recruited from a community of 150,000 people, whereas, some feel that the Emperor's trophy ought appropriately to be held by a society in one of the big cities.

[Continued on next page]

REINALD **Werrenrath** **BARITONE**
Personal Address: 207 Dyckman St. New York

FRANK ORMSBY **ORATORIO CONCERT RECITAL**
Personal Address: 5520 Avondale St., Pittsburg, Pa.
MANAGEMENT: **HAENSEL & JONES**
1 East 42d St., New York

HARVEY HINDERMYER **TENOR**
Oratorio, Concert, Opera
Address: 215 W. 116th St. New York
Phone: 5860 Morningside

HORATIO CONNELL **BASS BARITONE**
Exclusive Management
HAENSEL & JONES
1 East 42d Street, New York

GEORGE CARRÉ **TENOR** | Oratorio, Concerts
Management: **THE HENRY WOLFSOHN MUSICAL BUREAU**
1 West 34th St., New York
Personal Address: 160 W. 106th St.

RUDOLPH ENGBERG **BARITONE**
422 Fine Arts Building
CHICAGO

BOHUMIL MICHALEK **VIOLIN INSTRUCTION SEVCIK METHOD**
429 FINE ARTS BLDG., CHICAGO
Send for Booklet

MR. AND MRS. EDMUND SEVERN **Violinist, Teacher, Lecturer, Voice, Piano**
Studios: 131 West 56th Street
Phone: 3503 Col. New York

Caroline Mihr-Hardy **Dramatic Soprano**
Management: **THE HENRY WOLFSOHN MUSICAL BUREAU**, 1 W. 34th St. Personal Address: 204 W. 94th St. Phone: 2483 River



PEABODY CONSERVATORY OF MUSIC
OF BALTIMORE

HAROLD RANDOLPH, Director

Staff of 57 Eminent European and American Masters, including
Louis Bachner, Ernest Hutcheson, J. C. Van Hulsteyn,
Otis B. Boise, Pietro Minetti, Emmanuel Wad,
W. Ed. Heimendahl, Harold Phillips, Bart Wirtz.

Scholarships, Diplomas, Teacher's Certificates,
Catalogue of Courses, Grades, Terms, etc., mailed on request.

SIBYL SAMMIS-MacDERMID **DRAMATIC SOPRANO**
5219 Hubbard Avenue, Chicago
Phone, MIDWAY 1999

M. A. MONZEL MUSICAL COLLEGE
503 KIMBALL HALL and 2921 WALLACE STREET, CHICAGO, ILL.

CORINNE RIDER-KELSEY **MANAGEMENT—THE HENRY WOLFSOHN MUSICAL BUREAU,**
131 E. 17th St., New York City

GEORGE SHORTLAND KEMPTON **PIANIST**
Steinway Piano Used. 10 SOUTH 18th STREET, PHILADELPHIA, PA.

MADAME OLGA SAMAROFF **IN AMERICA SEASON 1909-1910**
Apply for Terms and Dates to
C. A. ELLIS
50 State St., BOSTON, MASS.
Steinway Piano Used

The rule shutting out "general impression" from the award has all along been felt to be directed against Concordia alone. But the society felt it could win even with odds against it. Some other rules designed to militate against the success of the Wilkes-Barreans were headed off simply because of the sportsmanlike conduct of Concordia which merely said, "We will sing under any conditions that give a fair field and no favor."

The aspersion cast on Concordia that it is not a German society is buncombe, and is gathering viciousness more than formerly because those who have promulgated it know it is false. Concordia is not a Welsh society, nor governed by any smallest item of Welsh interpretive influence. The membership is 50 per cent. German and sons of Germans, 30 per cent. Simon-pure American, and the remaining 20 per cent. is made up of Irish-Americans, Welsh-Americans (12 in a chorus of 130), Polish, Scotch, English, and one Indian, who, by the way, is not a tenor soloist, not a tenor at all, and not even a banker, as has been stated, merely a quiet, unassuming young fellow who sings in the bass section.

Concordia feels that if it had sung with a choir of archangels labeled Concordia of Wilkes-Barre it could not have won. It feels that the judge of interpretation, from Germany, is not capable of judging the finest distinctions in interpretation, since he made some of the most ludicrous blunders throughout the sängerfest that have ever been charged against a judge. The explanation probably is that the standard of choral work in Germany is not as refined to-day as among the best choral societies in this country, and that much of Concordia's infinite polish and blend and welding of parts and delicate shades were simply lost on him.

Nor is Concordia satisfied that the rule of the bund, that adjudications must be made up on the spot, sealed on the spot, and handed forthwith to the officers designated was lived up to. There are rumors that some of the judges carried around their envelopes several hours after the contest.

Concordia is dissatisfied with the adjudication that produced some of the craziest results that one could conjure out of a lunatic asylum. Note one or two: Scranton, in the first class prize singing, accomplished the first part wonderfully well, with fine tone quality and intelligent phrase. At the second part they fell a whole tone from the key, and struck with a sort of panic, their general work fell off so that the merest tyro could tell that they were out of it. And yet they received a perfect rating in intonation!

They were chopped two points in interpretation, a humiliation they did not deserve, but were given a perfect score in pronunciation, whereas their faults in this department came plainly to the ears of eminent experts in the audience.

In the Kaiserprize, Kreutzer sharpened a half tone at the end, and yet got a perfect mark in intonation. Ditto, Junger Männerchor, and they got a perfect mark. Ditto, Wilkes-Barre Concordia, and they were shaved a point off! In the second song, Germania, of Newark, was the only society to end on the key. They were deprived of a point for this perfection, and yet the Philadelphia society, which ended a half tone flat, was adjudged perfect in intonation, and Baltimore, which fell almost a whole tone, was adjudged perfect in intonation. Arion, of Baltimore, was almost a tone flat at "und so schiffe," and yet they suffered no more than Concordia of Wilkes-Barre, which hugged the key closely throughout and ended just a shade

sharp! It is hard, indeed, to have faith in such doings, and harder still to have patience with them.

The general public of the Wyoming Valley, which takes great pride in this magnificent Concordia and its leader, Adolph Hansen, feels that Concordia could not have won that Kaiserprize under any possible condition. And they unite in protesting that Concordia ought never again to figure in a sängerfest unless assurance is made doubly sure that it will be, in fact as well as in theory, a fair field and no favors.

Great approval is expressed here in the sentiment of Arthur Claassen, voiced in the presence of the officers of the bund and the judges, that America does not need to go to Germany for adjudicators of such events; that the standards on the other side differ from ours, are not as severe as ours, and that under foreign judges infinite polish goes for naught. When we think of such names as Chadwick, Henderson, Krehbiel, Hale, Dann, Hein, Fraemcke, Damrosch, and many others, it will be seen how, in sending across the water for judges of a musical contest, we are inviting trouble and disillusion and disappointment.

Concordia does not by any means criticize the splendid singing of the Kreutzer Quartet Club or of the Philadelphia people. They covered themselves with glory. But it merely relies on most of the expert opinion outside the judges' box that Concordia did all that New York and Philadelphia did, and showed them both points in interpretation, enough to win by a safe margin.

Wilkes-Barre, Pa.

W. E. W.

Musical Pilgrims Abroad

MANKATO, MINN., June 9, 1909.

To the Editor of MUSICAL AMERICA:

A party from this city is to spend the Summer in Europe, and wishes to know where the best concerts and festivals will be given.

K. J. C.

[From June 1 to August 15 there is a season of grand opera at the Kroll Theater in Berlin; Sembrich, Edyth Walker and other well-known artists appear. The Bayreuth Festival this year takes place from July 22 to August 20, and the Munich Festival July 31 to September 13, at which Mozart-Wagner works will be given. There will be a Brahms Festival from September 15 to September 19.—Ed. MUSICAL AMERICA.]

BID TOWNSEND FAREWELL.

Boston Baritone's Pupils Make Merry, Prior to His Departure for Europe

BOSTON, July 5.—About eighty of the present and past pupils of Stephen Townsend gathered at Riverbank Court recently for the purpose of wishing Mr. Townsend bon voyage prior to his sailing for Europe, July 3. The guest of honor was presented with a silver loving cup, on which was inscribed, "To Stephen S. Townsend, teacher, singer, gentleman, from his pupils."

The evening's entertainment was decidedly unique. The program opened with a selection from Goring-Thomas's "The Swan and the Skylark," sung by Miss Harger, Mr. Manderville, Mr. Munger and chorus. This was followed by two of Mr. Townsend's compositions, sung by John Daniels, the tenor. Stanford's "Three Cavalier Songs" was sung by "his own best pupil, supported by lusty-lunged lyrics," according to the program, which really meant Mr. Townsend and a chorus of male voices. Josephine Knight, the soprano, added to the pleasure of the evening by singing Parker's "The Lark Now Leaves His Watery Nest" and a number by Leware, and was obliged to add several encores.

Mr. Townsend was also made to sing Bullard's "Barney Magee," and Mr. Dane and chorus sang an extract from Mendelssohn's "The First Walpurgis Night."

The real fun began when the mock trial by jury of a suit for \$76,000,000 damages, "a la Judge Dewey," was begun by Edward Bixby, who, according to the bill of complaint, charged Mr. Townsend with having in some manner appropriated three notes from the plaintiff's voice. Augustus Beatey was counsel for the defendant and John Daniels was the presiding judge. The examination and cross-examination brought out some decidedly clever remarks, and the charge of "Judge" Daniels to the jury was hilariously funny, really having no bearing whatever upon the case. Dancing closed this rousing farewell entertainment to one of Boston's most popular teachers and soloists.

D. L. L.

Dvorák's opera, "Die Teufelskätche," which was originally produced in Prague in 1899, has just been given in German for the first time in Bremen.

Jacques Thibaud, the French violinist, is in London now for the season.

ISABELLE

MEZZO-SOPRANO

BOULTON

IN AMERICA SEASON 1909-10

OCEAN GROVE 1909

Musical Festivals

JULY-AUGUST

Conductor and Director -- TALI ESEN MORGAN

THADDEUS RICH

CONCERT MASTER AND SOLOIST
PHILADELPHIA ORCHESTRA

MERRITT-COCHRAN

SOPRANO
113 Macos St., Brooklyn, N. Y.
Phone 495 J Bedford
Management
W. S. BIGELOW JR., BOSTON

Janet SPENCER

CONTRALTO

Management: THE HENRY WOLFSOHN MUSICAL BUREAU,
1 West 34th St., New York.

CLARENCE

930 West End Avenue
NEW YORK
Telephone. 3928 Riverside

EDDY

CONCERT ORGANIST

PUPILS RECEIVED
Management: Haensel & Jones
1 East 42d St New York

Mrs. Hattie Clapper Morris

Teacher of Singing

1730 Broadway

Dr. F. D. LAWSON

TENOR

Studio: 1 East 42d Street
Management: R. E. JOHNSTON
St. James Building New York

NORMA TRIO

PIANO : VIOLIN : 'CELLO

Address J E Franke, 1402 Broadway

FREDERIC

515 W. 124th St., New York
Telephone, 4858 Morning.

MARTIN

BASSO

Management: Haensel & Jones
1 East 42nd St., New York

Studio and business address

24 West 31st St.
NEW YORK

FLORENCE

DRAKE LEROY

LYRIC

SOPRANO

WOOTON

Jesse French Bldg.

Nashville, Tenn.

CONTRALTO

SCHOESSLING

CONCERT 'CELLIST

300 Kimball Hall
Chicago, Ill. Pupils

Arthur L. LAWRASON

VOICE PRODUCTION and ENGLISH DICTION

STUDIO: HOTEL CALUMET, 340 W. 67th St., NEW YORK
Phone 1628 Columbus

BUSH TEMPLE CONSERVATORY

MISS AGNES HOPE PILLSBURY

PIANIST AND TEACHER
Chicago, Ill.

MANAGEMENT

FREDERICK HUBER

17 Mount Vernon Place East
BALTIMORE, MD.

Ernest Hutcheson

STEINWAY PIANO USED

FRANCES BOWNE HEWITT

SOPRANO

Concerts, Recitals
Oratorio
Management, WALTER R. ANDERSON
5 West 38th St. Phone 349-38th New York

THE VENDOME HOTEL

62d and Monroe Avenue

CHICAGO

A Delightful Home for Families Caterer to Professional People

W. S. SAITER, Prop.

REGINALD W. BILLIN

BARITONE

Voice Production, Concerts,
Oratorios, Recitals
613 OSTRUM AVE., SYRACUSE, N. Y.

EDWIN GRASSE

VIOLINIST

ADDRESS

566 Fifth Avenue

DANIEL BEDDOE

DRAMATIC TENOR

CONCERTS, ORATORIO, Etc.

Address, The Henry Wolfsohn Musical Bureau, 1 W. 34th St.

CONCERTS :: ORATORIOS

SONG RECITALS
Exclusive Management:
HAENSEL & JONES
1 East 42d St New York

FLORENCE

SOPRANO

HINKLE

Personal Address

122 W. 114th St.
NEW YORK

BUSH TEMPLE CONSERVATORY

NORTH CLARK STREET AND CHICAGO AVE., CHICAGO. KENNETH M. BRADLEY, Director.

The management announces the exclusive teaching engagement of the following well-known artists who have recently been added to the faculty of over 40 teachers of national reputation: Mme. Julie Rive-King, the World-Renowned Pianist, Wm. A. Willet, Eminent Singer and Instructor; Maximilian Dick, America's Greatest Violinist; Edward Dvorak, Director School of Acting. The Leading School of Music, Acting and Languages. Teachers of international reputation in all departments. 150 free and partial scholarships. Fall term begins September 7th. Catalogue free on application to M. A. SCHMIDT, Secretary.

When writing mention department in which interested.

The Bush Temple Conservatory uses the Bush & Gertz Pianos.

THE COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART (INCORPORATED)

VICTOR HEINZE, President. CLARENCE DICKINSON, Director

DR. WM. CARVER WILLIAMS, Registrar.

Auditorium Building, Chicago.

Every Department thoroughly organized and under the direct supervision of Instructors of International Reputation whose fame in their special lines of work is an absolute guarantee of the highest standard obtainable.

MASON & HAMLIN PIANOS USED For Catalogues and further information address REGISTRAR

Konzertdirektion:

Rheinhold Schubert
Post Strasse 15
LEIPZIG

MARIA E.

ORTHEN

SOPRANO—Oratorio, Concert, Recital

Concert Direction:
J. E. FRANCKE 24 W. 31st St., N. Y.
Phone 3778 Mad. Sq.

LOUISE ORMSBY

SOPRANO SOLOIST

Boston Festival Orchestra and Worcester Festival.
For dates and terms address
HAENSEL & JONES
1 East 42d St. New York

ELEVEN NEW OPERAS FOR THE MANHATTAN

Oscar Hammerstein Details Plans for Regular, Educational and Opera Comique Seasons

In the detailed statement of his plans for next season Oscar Hammerstein, just back from Europe, announces these new operas to be given at the regular season of the Manhattan Opera House, beginning next Fall:

"Elektra" (Strauss), "Feuersnot" (Strauss), "Herodiade," "Sapho," "Grise-lidis," "Monna Vanna," "Aphrodite," "The Violin Maker of Cremona," "Zaza" (Leon-cavallo), "The Daughter of the Regiment" and Victor Herbert's new opera, "Natoma," book by J. D. Redding. The latter is now in the last stages of completion, and is scheduled for production in January.

The balance of the repertoire will be: "Lohengrin," "Tannhäuser," "Prophet," "Meistersinger" (in French), "Pelléas and Mélisande," "Thais," "Jongleur," "Louise," "Hoffmann," "Samson and Delilah," "Lucia," "Rigoletto," "Traviata," "Sonnambula," "Stella Del Norte," "Crespino," "Aida," "Trovatore," "Pagliacci," "Navarraise," "Carmen," etc.

"My idea in going abroad three months ago," said Mr. Hammerstein, "was to obtain new works and singers, both for my educational opera and the regular season. I hunted in out of the way places for artists, going as far as Constantinople to hear some voices I had been told were sure to please me."

Speaking of his educational opera, he said it would be given with the best artists, and there would be nothing cheap about it but the prices. With the exception of a few rows in the orchestra, all seats on the lower floor will be \$1.50, while the cheapest will be fifty cents.

"The repertoire will consist of operas in Italian and French," said Mr. Hammerstein. "The ensemble of tenors, baritones, basses, sopranos and contraltos numbers twenty-four, and would, I think, do credit to any of the large opera houses in continental Europe."

"Most of the new singers I have engaged for the regular season will be heard during the educational season, including Frederico de Carasa, my new Spanish tenor; Margaret Sylva, formerly of New York, who has scored a success abroad; Miss Miranda, a coloratura of European repute, and Miss Valdarez, a contralto of whom I expect great things." The first week's educational repertoire will include such operas as "The Prophet," "Lohengrin," "Aida," "Carmen" and "The Jewess."

The repertoire of the educational season will include: "Prophet," "Lohengrin," "Tannhäuser," "La Juive," "Carmen," "Aida," "Robert," "Louise," "Princesse D'Auberger," "Thais," "Fidelio," "Huguenots," "Lakmé," "Luci," "Rigoletto," "Norma," "Traviata," "Martha," "Trovatore," "Hoffmann," "Bohemian Girl" (in English), "Cavalleria Rusticana," "Pagliacci," "Navarraise," "Gioconda," "Faust" and "Siberia."

Other singers for the educational season are: Tenors—Messrs. Duffault, Lucas, Russo and Venturini. Baritones—Bignataro, Beck, Villa, Maltes and Maridalia. Basses—Laskai, Nicolay and Scott. Sopranos—Mmes. Sylva, Lango, Riché, Barone and Grippon. Contraltos—Mmes. Dalvarez, Soyer and Gentel.

"The other novelty I will inaugurate next season," continued Mr. Hammerstein, "will

MME. DE RIGAUD, NEW YORK TEACHER, RECALLS FORMER FRIENDS



MME. DE RIGAUD, AND A FAMOUS COMPANY, AT THE HOME OF PROFESSOR HANFSTAENGEL IN THE BAVARIAN MOUNTAINS

Mme. Clara de Rigaud, the well-known New York teacher of voice, is to remain in the city this Summer, being detained by a large class of students. Owing to the desire of these pupils to pursue their work uninterrupted, Mme. de Rigaud has felt it incumbent on her to conduct this Summer session.

Mme. de Rigaud comes by her ability to teach legitimately, both by endowment and by study. She herself was a pupil of the great Professor Hanfstaengel, of Frankfurt. The accompanying picture is reminiscent of student days, in that the picture was taken by Professor Hanfstaengel himself in front of his Summer house near Lake Tegernsee; in the Bavarian Mountains. During the Sum-

mer of 1896 the famous teacher so far departed from his usual custom as to take five or six of his most promising pupils with him on his Summer vacation.

In this group may be seen, reading from left to right, Mme. Pfeiffer-Rissman, court singer at the court operas in Darmstadt and Wiesbaden, and a brilliant coloratura soprano; Carl Pfeiffer, formerly at the opera and with the Philharmonic Orchestra in Berlin, and now in Leibeck; Ella Hanfstaengel, daughter of Mme. Schroeder Hanfstaengel, who was forbidden ever to go on the stage; Mme. Schroeder Hanfstaengel, court singer whose work has won for her many decorations, appeared in opera for the first time when fifteen years

old at the Opéra Comique, Paris, as the Page in "Figaro;" Helene Wegner, a student of Mme. Hanfstaengel; Eva von Wurmb, a famous concert singer of Frankfurt, Germany; Alice Kaufman, soubrette at the Opera in Cologne on the Rhine; Mme. de Rigaud, the well-known New York teacher and singer.

All of the visiting artists joined in a gala performance for the benefit of the farmers of the surrounding country, whose crops were, that year, destroyed by tremendous hailstorms. Besides those in the picture, several famous musicians participated, and a large sum was realized. Mme. Eleanor Duse, the famous actress, was a caller at the villa on the day the picture was taken.

SONG-BIRDS STRANDED IN FAR AWAY ARGENTINA

Forty Members of the Broadway Musical Company Lose Salaries When Managers Squabble

After a narrow escape from being stranded in South America, forty members of the Broadway Musical Company came back on the *Verdi*, of the Lamport & Holt line, this week. They brought with them a tale of "no salaries" and a coup by which they recovered their trunks from a closed theater in time to embark.

When a reporter went on the *Verdi*, in quarantine, there were twenty women who wished to tell the story all at the same time. Finally Augustus Barrett, musical director for Henry Savage, managed to break in with "Ladies, allow me," and calmed them so he could tell the story.

"We opened in Rio Janeiro without half our scenery, but did well, and incidentally got our salaries. I found the orchestras all taken, so had one made up of negroes; and say, it was comic opera, all right, as far as the orchestra went."

"Then we went to Buenos Ayres and sang for two weeks, and then the salaries stopped. The players would not go on without their money. I found our manager, Mr. Chandler, and a Mr. Morgan were squabbling as to whose company it was. We did not worry, as we had our return tickets."

"Then our trunks were in the theater, and it was locked fast with iron shutters. One of our bright Americans picked the lock of a rolling shutter, and for six hours the men of the company lugged trunks until they were all out of the theater, and the American Consul had the police out to protect us."

On the return voyage, according to officers of the ship, several of the company, who were second cabin passengers, did their own laundry and "took in washing" for others.

A Johann Strauss Revival

The works of Johann Strauss have been so completely forgotten in Vienna that an attempt will be made to revive his opera, "Cagliostro." A new arrangement of the

text has been made, and if the experiment is a success other operettas will be treated in the same way. It is now but ten years ago that the characteristic Viennese composer died. Vienna naturally feels ashamed of itself at having forgotten him so soon. Much of the neglect of his work is due to the quality of the librettos, whose inadequacy the composer fully recognized. The one operetta that has survived is "Die Fledermaus," which has a fairly effective working libretto. The beautiful music of the other works is lost to a world that cannot understand the dull complications of the Vienna text makers.

Josephine Swickard Wins Critics

Josephine Swickard, soprano, recently filled two important engagements, one with the Harmonie Society of Detroit at its sixtieth anniversary concert, and the other a concert at Ann Arbor, Michigan.

Her program at the latter event included songs by Mozart, Puccini, Bemberg, Ware, Herman, Rummel, Schubert, Schumann, Wagner, Nevin, Dvorák and Delibes. Her voice and interpretative ability were highly praised by the critics of both cities.

Miss Swickard's appearance before the Indiana State Teachers' Association in convention at Lafayette, Ind., was most successful and she captivated her audience as much with her charming personality as with her singing. Her interpretations of several German songs were exceptionally fine and were received with enthusiasm.

Mendelssohn Bust for E. M. Bowman

Dr. J. Ackerman Coles, of No. 17 West Thirty-ninth Street, a son of the late Abraham Coles, will present to Edward Morris Bowman, leader, and the one-hundred voiced choir of Calvary Baptist Church, a replica in bronze of the bust of Mendelssohn in the Louvre, Paris. This will be mounted on a marble pedestal and placed in the chapel of the church.

At his recent concert in Brussels, Eugène Ysaie played concertos by Vivaldi, Viotti and Brahms.

The deficit of the past opera season at the San Carlo in Naples, amounted to \$22,000.



Wellesley Club to Hear Tina Lerner

BOSTON, July 6.—Tina Lerner, the accomplished Russian pianist, has been engaged for a recital at the Maugus Club, Wellesley Hills, Mass., early next season. This is an engagement much sought for by pianists, and her selection is a tribute to her artistic qualifications.

D. L. L.

Amy Woodforde-Finden's Indian song cycle "On Jhelum River" is being given with scenic accessories at the Aldwych Theater, London, by the Grecian actress, Nerigne.

FINAL SESSIONS OF THE NEW YORK STATE MUSIC TEACHERS' CONVENTION

(Continued from page 3.)

The beauty and fullness of her tones found able employment in these selections, especially in the Tschai-kowsky and Brahms airs, and her singing alone would have compensated the visitors for their long journeys.

The pianist opened the program with Beethoven's Sonata in C Minor, op. 27. The adagio sostenuto and the allegretto showed blossoms of ability which flowered in the last movement, the presto agitato.

Her later numbers were Dupont's "Une Chanson de Jeune Fille," Chopin's Scherzo in B Minor, and Weber's "Rondo Brilliant."

Mme. Cumming took her turn again and brought out the beauties of Chaminade's "Sur la Plage" and Clara Schumann's "Das ist ein Tag." There was a wealth of excellence in her German diction.

The instrumentalists' final works were Schumann's "Arabesque," Saint-Saëns's "Allegro Appassionato," and Liszt's perambulatory "St. Francis Walking on the Waters." In conclusion, Mme. Cumming rendered "Shepherd Thy Demeanor Vary," Otto Dressel's "Sermon on the Mount," Willoughby's "I'd Mind the Day," MacDowell's "In the Woods" and Klein's "Russian Song."

Haydn's Sonata in F Major, for the piano and violin, played by Mme. Augusta Schnabel Tollefsen, and Carl Henry Tollefsen, was the opening number of the latter half of the afternoon concert.

Mrs. Adele Baldwin, contralto, then sang Wyman's "A Bowl of Roses," Taubert's "Weigenlied" and an air from "Jeanne d'Arc" by Tschai-kowsky.

Later numbers were Brahms's "Liebeslied Walzer" and Schutt's Suite for Piano and Violin, op. 44. Its three parts, allegro risoluto, canconetta con variazioni and rondo a la russe, allegro vive, were played finely by Mr. and Mrs. Tollefsen.

Severn's Concerto Performed

The final concert of the session took place in Townsend Harris Hall on Thursday evening, July 1. The program opened with Mr. Lester Bingley, who sang Tschai-kowsky's "Pilgrim's Song," with a rich sympathetic and powerful baritone voice, which won him a double recall. Miss de Olloqui then played the "Deux Arabesques" of Debussy, and Godard's "En Comant." If her playing lacked something of the limpid quality one associates with Debussy interpretation, it lacked nothing in precision, force, artistic finish and fluency. She was warmly applauded—for a hot night.

Margaret Keyes, more than well known for her glorious contralto voice, came next, and sang "O Don Fatale" from Don Carlos, by Verdi. Her voice, in the perfection of its first bloom, is of dramatic and commanding quality. Miss Keyes has every quality that makes for success, including the important one of fine presence. Her art is human and sincere, and her capacity for variety of expression is unusual.

Edmund Severn's new Violin Concerto was played by Miss Giacinta della Rocca, who had to struggle against a humidity sometimes disastrous to the art of the violinist. Miss della Rocca is a brilliant violinist, with a good tone and a fine sense of shading. She rose to the difficulties of the Concerto, which are considerable, like the Wright Brothers aeroplane on the fourth trial, and carried it off with sympathy and dash. The intonation of her double stopping was excellent, and she phrased like a Whistler sky-line.

The Concerto has already been briefly reviewed in MUSICAL AMERICA. It is an earnest work, and contains many beautiful effects. The themes are vigorous and melodious, and a genuine musical impulse reveals itself throughout the composition with few lapses. It lends itself to

criticism in its diversity of styles. The first movement starting off in good vigorous old Teutonic fashion, the second movement inclining to certain modern French mannerisms, and the last movement bringing forward a first theme of Gipsy or Hungarian character, in which latter respect, however, the composer has good precedent in Brahms. At least the Concerto reveals an American eclecticism—that quality which is eventually to prove the source of a new universality in American music. The second movement has a very poetic close, and was exquisitely played by Miss della Rocca, who drew from the higher strings some prolonged soft notes of remarkable purity, and showed a fine sense of economy of the bow arm. Mrs. Severn read the orchestral part on the piano. Mr. Severn was called to the platform at the close and shared with the artists the enthusiastic applause and the recalls.

Following the Concerto Mr. Bingley sang a song of Jensen, and "To-day and To-morrow," by Homer N. Bartlett, in the latter being accompanied by the composer. This is an ambitious song of Mr. Bartlett's, with much of passion, and glints of genuine imaginative beauty in it. The audience responded to it enthusiastically.

MacDowell's lovely "Water Lily" bloomed again under Miss de Olloqui's fingers, and she gave a brilliant reading of an Etude of the master who has passed on.

Miss Keyes was again greatly enjoyed in songs by Franz, Brahms, Harris and del Riego, and Miss della Rocca in "Hej're Kati," by Hubay, with which she brought a very interesting concert to a brilliant close.

The accompanists for the evening were Mrs. Florence Wessell, Mrs. Edmund Severn, and Perry Averill, all well-known artists.

A "Three-Ring" Lecture Course

Following a business meeting on Wednesday morning that compelled the visitors to open their eyes at an early hour (the meeting was called for 9 o'clock) a three-ring lecture course began simultaneously.

Owing to the fact that City College is quite a little city in itself, the delegates found themselves often lost in its winding ways. The respective meetings were on different floors and consequently the larger audiences gravitated to the first congregation of listeners they saw, despairing of finding any other. The lecturers in high altitudes thereby were suffered to talk to small crowds.

Gustav L. Becker held forth on the subject of "Traditional, Scientific and Ideal Methods in Piano Playing." Mr. Becker said he wished to impress the need of giving equal importance to the development of the inner soul-life with the outer means of expressing it. "Technic," he continued, "is too often employed merely as a means of astonishing and sensuously fascinating the listener with its feats of speed, force, endurance and daring, or by its premeditated effects and general cleverness." *** "To my mind, an ideal course of instruction is one which the pupil's progress is under the guidance of an experienced, conscientious and highly capable teacher, one who will and can give a helping hand by skips and short cuts, discoverable only to him, yet not omitting anything that is useful or desirable. A set method, to be complete and adapted to all needs, would retard only but the dullest scholars.

"I advise every teacher to study practical psychology, as it will be found one of the greatest aids to his profession.

"We must not disdain to be practical in all our ideal aims. There is the importance of sufficiently preparing the pupil's mind as well as his control of muscles for each task. It is important to give the poetic faculties of intuition, invention and imagination sufficient opportunity for growth by tests and tasks, but not to depend upon them for supplying any essential definite knowledge. Study the character and mental capacities of your pupil. There are different ways of arousing their attention and willingness to work faithfully as required. Make clear the value of the work done—that it is worth the while. Let the pupil feel that he is accomplishing something to be satisfied with, to be proud of, and which, in so far as it will serve to give pleasure to others, will make his life of greater influence and importance. Do not make the tasks too arduous. Through introducing something new, or some new way of doing the necessarily-to-be-repeated

old work, the lesson and the practicing hours will derive an increased interest."

Teaching by Indirection

"Teaching by Indirection," was the somewhat occult title of Frank Hunter Potter's address. Mr. Potter mentioned that eternal lament that the art of singing is going to destruction. He declared, however, that as the art of music has developed the art of voice training on the whole has kept pace with it. He pointed out that after all, voice training is largely a matter of individual ability. The speaker went on to detail the methods and spoke of the efficacy of singing with the mouth in a smiling position. The faults of stiffness and ungracefulness generally were called into attention and the value of suggestion as their remedy.

The Organist and Piano Practice

Harold Vincent Milligan, organist of Rutgers Presbyterian Church, a man of few years but of many ideas, talked about "The Organist and Piano Practice." The rivalry of the piano and organ was thrown into the limelight. He accentuated the important question of the practice of both, their combination and differentiation.

"It is a popular fallacy," he said, "that any pianist can play the organ, and that, having mastered the piano, one descends to the organ with ease." Mr. Milligan went on to disparage this pernicious indulgence.

"They have few points in common," he continued. "The tone of the piano is one of percussion, while the tone of the organ is produced by the passage of air through a tube, which makes a radical difference in their respective playing. If the organist is truly an organist, then the piano may be of assistance to him, but the student of the organ, if the organ style is not to him both a conscious achievement and an instinctive expression, then let him eschew the piano until in the fulness of time his brain becomes facile with the specialized art which is thoroughly and consistently organistic.

"This does not mean that he may not play the piano, as I believe the well-tempered clavier should be the daily bread of every organist, but let organ music be studied on the organ."

David Bispham an Attraction

When the round table students had round tabled till their craniums were choked with the newly acquired sapience, the magical name of David Bispham and the promise of his lecture recital at 11 o'clock was sufficient to bring them hurry scurry out of their lairs of debate to troop across the sunny esplanade to Townsend Harris Hall where the great baritone was to hold his session.

There was a large number of the faithful on hand when Mr. Bispham faced a sea of eyes and began his monologue. Pregnant with patriotism were his utterances, and A-m-e-r-i-c-a was silhouetted in every sentence. He discussed the use of the English language in concert and opera, strongly defending its availability and recommending its immediate patronage. The

(Continued on page 27.)

ALEXANDER SASLAVSKY

VIOLINIST Concert Master N. Y. Symphony Orchestra
For Dates and Terms Address
Telephone, 1687 Columbus

THE ONLY TEACHERS' AGENCY EXCLUSIVELY MUSICAL

Music Teachers POSITIONS
for high grade

MUSIC TEACHERS' EXCHANGE

Suite 1014-1015 Steinway Hall, Chicago

E. A. STAVRUM, Manager

WM. SHERWOOD

CONCERT PIANIST AND DIRECTOR

Sherwood Music School, Chicago, Ill.

21st Summer Season, CHAUTAUQUA Institute, CHAUTAUQUA, N. Y.

Weekly artists' and students' recitals, 30 interpretation classes and lectures supplementing private instruction. Miss Georgia Kober and M. S. E. T. Tobey, assistants. For term and catalogue address, A. H. HOLMES, 725 Fine Arts Bldg., Chicago, Ill.



MME. E. LANGENDORFF

MEZZO SOPRANO-
CONTRALTO

from
Metropolitan
Opera House

Management: R. E. JOHNSTON, St. James Bldg., Broadway & 26th St., New York

BENEDICT CONTRALTO

Management
WALTER R. ANDERSON
5 W. 38th St., New York. Phone, 349 38th

MME. ZIEGLER TEACHER of SINGING

Anna E. ZIEGLER Metropolitan Opera Building
1425 Broadway, New York City

FLORENCE ACCOMPANIST McMILLAN

Telephone 2371-J Morningside DIRECTION: G. S. GRENNELL, 25 WEST 42d STREET 226 West 129th St.

CHALMERS BASSO

ORATORIO :: RECITAL :: OPERA
Personal Address:
349 West 57th Street
Phone, 2674 Columbus

ANNE SHAW FAULKNER LECTURE RECITALS MARX E. OBERNDORFER

"Parsifal" "Nibelungen Ring" With Stereopticon "Pelleas et Melisande" "Salome"
712 FINE ARTS BUILDING, CHICAGO.

HENRIOT LEVY Concert Pianist

Available for LYRIC SOPRANO LILLIAN BUCHTER
KIMBALL HALL, CHICAGO Management: PHILLIP RAY STEINWAY HALL CHICAGO ADDRESS: 14 WEST 94th Street NEW YORK Phone 3371 River

MYRTLE IRENE MITCHELL MEZZO-SOPRANO. Pupils accepted. Studio, 730 Fine Arts Bldg., Chicago, Ill.

Maxmilian DICK SOLO VIOLINIST and TEACHER

Bush Temple Conservatory, CHICAGO

CHICAGO MUSICAL COLLEGE

FOUNDED 1867 DR. F. ZIEGFELD, President
COLLEGE BUILDING, 202 MICHIGAN BOULEVARD, CHICAGO, ILLS.

No school of its kind offers such comprehensive advantages. Has the strongest Faculty ever assembled in a College of Musical Learning.
Investigation will demonstrate the superiority of this institution.

BOARD OF MUSICAL DIRECTORS:
Dr. F. Ziegfeld Hugo Heermann Dr. Louis Falk Hans von Schiller Ernesto Console
William Castle Herman Devries Felix Borowski Mrs. O. L. Fox

ALL BRANCHES OF
SCHOOL of ACTING OPERA MUSIC SCHOOL of EXPRESSION
Modern Languages

HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.
ERNESTO CONSOLO, the eminent Italian Pianist, has been re-engaged, will accept a limited number of pupils.
J. H. GILMOUR, for the past twenty-five years one of the foremost actors of Shakespearean and modern roles and recently leading support with Viola Allen, Maud Adams, Julia Marlowe, Virginia Harned, etc., personally directs the School of Acting.
PUPILS ENROLLED AT ANY TIME ILLUSTRATED CATALOG MAILED FREE

THE IMPORTANCE OF GOOD DICTION

Fraulein Eva Wilcke, the Distinguished Berlin Authority on This Subject, Points Out for "Musical America" Readers How a Beautiful Enunciation is the Real Musical Expression

By Eva Wilcke

"Undoubtedly, one of the greatest hindrances to progress in operatic work, and, in fact, on the concert stage as well, is a faulty diction." This remark, made by one of America's foremost operatic singers, in a recent interview to a representative of MUSICAL AMERICA, strikes the keynote of my lifework, and explains the many failures among singers.

A well-trained voice, temperament and personality are not enough; an artist must make himself understood to be thoroughly in touch with his listeners. This can only



FRAULEIN EVA WILCKE

Teacher of Diction, Who Numbers Among Her Successful Pupils Geraldine Farrar, Marcella Craft, Jennie Osborne Hannah, George Hamlin and Other Celebrities

be accomplished by a comprehensive study of diction.

Unfortunately this is too often ignored, or considered superfluous by too many serious students; among the hundreds of young pupils, in my experience of the last fifteen years, few indeed realized in the beginning the importance and necessity of the study of proper diction. It was not clear to them that the time devoted to this mode of coloring and expression was of the utmost consequence, nay, I would say, necessity. In fact, the vocal and the diction

teacher should work hand in hand, since both studies are vitally connected.

No student should be permitted to advance from technical tone production to the immediate singing of text until he has made a careful and minute preparation of the same, by means of the preliminaries of diction. A beginner may "vocalize" with delightful freedom and purity of tone; yet let him attempt to form words in the musical expression, and that particular study necessary to "vocalizing" will not help him in the matter of clear and noble, expressive enunciation. An incorrect idea, often expounded by American students, fearful for the vocal beauty of their organ, is that the German language is so disadvantageous to legato singing, its "gutturals" (to their mistaken idea) being a hindrance rather than otherwise, to beautiful singing.

They therefore put off the study of it as long as possible—until the usual superficial knowledge places their talents in the unenviable state of impaired vocal cords and unintelligible mouthings.

"Gutturals," harsh and distressing alike to ear and voice, do not comprise the study of diction; German—correct German—is absolutely not guttural, and should not be taught as such. Many sounds are even purer than in English. The vowels, as well as modified vowels and diphthongs, most of which do not exist in the English language, are placed in the front of the mouth, and the consonants, as well, are carefully given their value. He, who, also listens attentively, though not conversant with the German language, cannot fail to notice their clear prominence; this is a beauty of our speech.

Germany, the Fatherland of so many great geniuses, appreciates a beautiful voice, and highly; but according to our standard, voice alone does not make the artist. Much lies between the singer and the artist; the combination of the latter is of a more complicated nature—intelligence, temperament, talent and warmth of expression that finds its highest fulfillment in the noble utterance of song—a complete command of the singing speech, without which the most gifted interpretation must be crippled.

But a pupil easily misunderstands, and if badly taught, attempts to harshly accentuate the consonants in the throat; then comes the harm, discouragement, and, necessarily, bad singing.

It should be borne in mind that the vowels and consonants are so closely connected there should be no pause in passing from one to the other; no sudden lessening or forcing the breath which would hinder musical continuity.

The great continuity for the usual student lies in his inability to command certain muscles; the lips are undeveloped, the tongue heavy and stiff, and the resonant cavities inactive when required to formulate other sounds than has been their custom. A preliminary training to understand and properly control these muscles involves no unusual complications; it is the duty of the teacher to first illustrate how the vowels and consonants are formulated, then for him to carefully listen to himself in their transmission, so carefully imitating the teacher till his mind retains the correct pronunciation, as well as the intonation (also a vital point), when he alone becomes responsible for such con-



FRAULEIN EVA WILCKE'S STUDIO IN BERLIN

stant repetition as will make him an expert.

Then only may he attempt the wonders of interpretation, to find how greatly this preparatory work has shortened and simplified this interesting and invaluable part of the singer's career.

I have seen admirable results from the right approach to the study of diction, and in my years of experience, more firmly do I believe, "a beautiful enunciation is the real musical expression."

Berlin, June 26, 1909.

CONCERTS AT NEW ENGLAND CONSERVATORY OF MUSIC

Last Programs of the Season Given by Junior and Senior Pupils—Plans for Opening

Boston, July 5.—Closing concerts prior to the commencement exercises were given by the junior and senior classes of the New England Conservatory of Music last week. Those who took part in the senior class concert, and their numbers, follow:

Elizabeth M. Haire (Newport, R. I.), Carrie L. Aiton (St. Paul, Minn.), Virginia Stickney (Medford), Dvorak's Dumky Trio, Op. 90; Fay Hostetter (Denver, Colo.), Liszt's Etude De Concert in D Flat; Lloyd G. Kerr (Corsicana, Tex.), Puccini's Aria, "Che gelida manina," from "La Bohème"; Belle Patterson (Rochelle, Ill.), Chopin's Nocturne in C Sharp Minor, and Poldini's "Faunes"; Eula Mai Bogle (Nashville, Tenn.), Bach's Toccata in F Major for Organ; Antoinette Van Cleave (Ypsilanti, Mich.), Hubay's "Hejre Kati"; Constance Freeman (Yarmouth, Me.), Brahms's Rhapsodie in G Minor, Op. 79, No. 2; Lila G. Byrne (New Britain, Conn.), Florence D. Coughlin (Roxbury), Elinor Markey (Frederick, Md.), Smart's Trio "Down in the dewy dell"; Mildred V. Shurtleff (West Stewartstown, N. H.), Lila E. Reed (Woodstock, Vt.), Reinecke's Sonata in G Major.

The closing school year has been most successful in every way, and the senior class is noteworthy by reason of the large number of excellent musicians who are being graduated this year. The registration during the past year was ahead of the previous year, and it is evident that there will be continued prosperity next season. The school year of 1909-10 will begin September 16.

One of the important institutions which was opened this year, and which is affiliated with the New England Conservatory, is the Boston Opera Company's School of Grand Opera. This school gives a practical training for grand opera in regular professional rehearsals. The directors, stage managers and répétiteurs are from the staff of the

Boston Opera House, which is to open its initial season in November of this year. This school has been largely attended, and many of the pupils have already been given excellent contracts for appearances with the new Boston Opera Company.

D. L. L.

Seattle Orchestra to Play Daily

SEATTLE, WASH., June 30.—The Seattle Symphony Orchestra, Michael Kegrize, director, will give daily concerts at the Alaska-Yukon-Pacific Exposition, instead of weekly concerts on Sunday afternoons. The organization of sixty-four men will appear in the immense Forestry Building, which, Director Kegrize claims, is well suited for such concerts. The organization is growing in popularity, and the programs, while composed of good music, are popular enough to attract the masses.

Russian Baritone for Boston Opera

Boston, Mass., July 1.—George Baklanoff, leading baritone at the Imperial Opera House at Moscow, has been engaged for the Boston Opera House. In order to obtain his release it is announced that Henry Russell paid a large sum to the Russian government. He will make his American debut as Barnaba, in "La Gioconda," the opening night, November 8, with Mme. Nordica.

The composers of Switzerland held their tenth annual festival last week at Winterthur.

Eleanor McLellan

TEACHER OF SINGING
Atelier Building, 33 W. 67th St., New York
Phone, 4225 Col.

Prominent Pupils Now Studying—Daniel Beddoe, Tenor; Tom Daniel, Bass; Edward Strong, Tenor; Beatrice Fine, Soprano; Charles Kitchell, Tenor; Antoinette Harding, Contralto; Grace Munson, Contralto; Suzanne Harvard, Soprano; Wm. Weild, Bass; George French, Contralto; Edwin Evans, Bass.

Singing in all its phases; Advanced Piano-forte; Theory—author of the Russell Methods of Music Study; Russell Books, etc.
Normal Institute of Music, Carnegie Hall

LOUIS ARTHUR RUSSELL
Send for Booklet, Director Normal Institute of Music, Carnegie Hall

RUSSELL'S SUMMER MUSIC STUDY FOR TEACHERS AND PROFESSIONALS
MR. LOUIS ARTHUR RUSSELL, author of the Russell Books, will continue this season his Summer Training Classes in Modern Teaching Processes for Vocalists and Pianists. Manhattan classes begin Tuesday, June 28th, running through July. Inquiry invited as to the success of these modern works through the country. Correspondence course. Circulars, Records of Results, etc., on request.
Normal Institute of Music, Carnegie Hall, Manhattan, or College of Music, Newark, N. J.

SEASON 1908-09
PAULINE HATHAWAY CONTRALTO
DIRECTION: J. E. FRANCKE
24 W. 31st ST.
Phone, 3778 Mad. Sq.

MARY WOOD CHASE CONCERT PIANISTE
LECTURE RECITALS
SUITE 680 FINE ARTS BUILDING, CHICAGO

Personal Address: Box 24, Singao, N. J.
Direction: THE HENRY WOLFSOHN MUSICAL BUREAU, 1 West 34th St., N. Y. City
TOUR 1909-10 BEGINNING OCTOBER 1 NOW BOOKING



CLARA de RIGAUDO

THE ART OF SINGING
Voice Placing to Repertory

Madame Langendorff, the great contralto of the Metropolitan Opera, New York, and the Royal Opera of Berlin and Vienna, says:

May 1st, 1908.
I studied under the greatest masters wherever my professional life led me, but I found nowhere as clear and natural a course of tuition as Madame de Rigaudo uses in her lessons. [Translation.]

Concert and Recital Engagements Accepted
THE LINLAUGH 2847 Broadway, Bet. 100th and 101st Sts.
Telephone, 1158 Riverside, NEW YORK

AVAILABLE FOR RECITALS CLUBS and AT HOMES

BEATRICE HARRON

DRAMATIC READER
Direction: J. E. FRANCKE, 24 W. 31st St., N. Y.
Phone, 3778 Mad. Sq.

CECILE

Direction: J. E. FRANCKE
24 W. 31st St., N. Y.
Phone, 3778 Mad. Sq.

BUEK

SOPRANO
ORATORIO CONCERTS RECITALS

AUGUSTA COTTLOW

SOLOIST with all the principal orchestras and organizations. In Europe, season of 1909-10. Steinway Piano used. Exclusive Management: HAENSEL & JONES, 1 East 42d St.

JOHN YOUNG

TENOR
Management: WALTER R. ANJERSON
5 West 38th Street, New York

CHRISTINE MILLER

CONTRALTO
PITTSBURG ACADEMY
PITTSBURG, PA.

SCHUMANN-HEINK

YOUNG WHITNEY'S RISE TO PROMINENCE

Son of Famous Basso Has Become Popular in American Concert Circles

A concert singer who will figure conspicuously in the forthcoming American musical season is Myron W. Whitney, Jr., who was born in Boston, the youngest son and namesake of the famous Myron W. Whitney, probably the greatest basso America has ever produced.

Mr. Whitney's youth did not differ materially from that of other young men of his class. He took a full college course, graduating from Harvard in the class of '95. During his junior and senior years he was prominent in the musical life of the college, and during his senior year made his professional debut, singing with the Handel and Haydn Society in "Israel in Egypt." His debut aroused unusual interest, especially from the fact that his father sang on the same occasion. Critics found a strong resemblance between the two voices, though the father's is a true basso profundo, while Myron W. Whitney, Jr., has a beautifully resonant and flexible basso cantate.

After his graduation Mr. Whitney went to Italy to complete his musical education, making his headquarters at Florence with his brother, William L. Whitney, head of the International Conservatory, with branches in Florence and Paris. In Florence he studied under Vannuccini and other prominent vocal instructors. A couple of seasons of professional work in America followed, after which he went to Paris to study with Koenig, the famous opera coach. Mr. Whitney next played a season with the Municipal Opera Co. at Nantes, France, and then returned to America for good, making his home on Cape Cod, near Lake Wakeby, the famous fishing grounds of Joseph Jefferson and Grover Cleveland. In the Spring of 1907 he brought himself before public notice again, in quite another



MYRON W. WHITNEY, JR.

fashion, by his marriage to the daughter of Rear Admiral Train.

Mr. Whitney's chief charm, outside of the natural beauty of his voice, lies in the sympathetic interpretation he gives each song. His voice is beautifully trained, and his art is always art—delicate, sensitive, high bred, never coarse or exaggerated. He stands for what is ideal in music, a type of the singer of to-morrow.

GRAND PIANO AS A PRIZE

New England Conservatory Will Offer One in New Annual Contest

BOSTON, July 6.—The announcement was made at the recent commencement exercises at the New England Conservatory of Music of the inauguration of an annual prize, which will be of unusual interest to students in the pianoforte department. The prize will consist of a \$1,150 Mason & Hamlin grand piano, and it will be known as the Mason & Hamlin piano prize. It will be open to competition to the pupils in the pianoforte department under certain stipulations.

It is understood that the Mason & Hamlin Co. have offered this fine gift in the hope that it will be an added stimulation and incentive to pupils in their work. The prize will be given each year to the pupil having the largest standing by a jury consisting of the director of the conservatory, the conductor of the Boston Symphony Orchestra, and whomever these two men may appoint. Pupils who have been at least two years at the conservatory will be eligible for competition for the prize.

It so often happens that pianoforte students find the purchase of a suitable grand piano a hardship that this offer of such a magnificent prize will be especially interesting to these pupils, and probably no less to so the more fortunate students who have plenty of money.

D. L. L.

German Ban on Gustav Kerker Lifted

BERLIN, July 3.—Gustav Kerker, the New York composer who was threatened some time ago with a military escort to the frontier as a deserter from the Kaiser's army, has been officially relieved, through the agency of the American Embassy at Berlin.

The authorities have decided to quash the expulsion decree issued against the author of "The Belle of New York," and will again allow him to remain in Prussia until November, 1910.

Kerker's "Upper Ten Thousand" is still drawing packed houses at the Metropol Theatre, Berlin. The managers are so well pleased with it that they have engaged Kerker to write another piece for production next year.

Eleanor McLellan Sails

Eleanor McLellan, the vocal teacher, sailed this week for a Summer's study in Germany with such well-known teachers as Alexander Heinemann, Alexander von Fielitz and Mrs. Arthur Nikisch. Miss Grace Munson will accompany Miss McLellan.

DR. ALBERT HAMM SAILS

Toronto Director Goes Abroad to Plan Next Season's Work

TORONTO, July 6.—Dr. Albert Hamm sailed from New York on the steamer *Majestic* last Wednesday. While really on a holiday, he is going abroad to look after the interests of the National chorus, and he already advises from New York, after looking over the full score of Boito's "Mefistofele," which so far is only to be had in manuscript, that next season he will produce the "Prologue" of this great work, which will give him the opportunity of making good use of his trained chorus of fifty boy singers.

While in England he will be the guest of the Royal Society of Musicians at their annual dinner, which will be held at the Mansion and presided over by the Lord Mayor of London, who is this year the master of the society.

The children's chorus, of two hundred and fifty voices, which is to sing in Pierne's "The Children's Crusade" with the Mendelssohn Choir, had its final rehearsal for the Summer last Wednesday at the Conservatory of Music. Although the choir had been in training for only a month, it showed surprising precision of attack and correct intonation.

H. H. W.

American Tenor Returns

Joseph E. Erhart, a young American tenor, who has been studying abroad for eight years, and who will make his operatic debut in his own country the season after next with the Boston Opera Company, arrived from Europe this week on the *Pennsylvania* to visit relatives in Erie. He never has been heard in public except in concert at amateur performances, but he has been engaged to sing next season in Marseilles, France, and may be heard in Covent Garden, London, before he comes to Boston.

The young tenor says he has a repertoire of twenty operas in Italian, French and German. Instead of attempting earlier to obtain recognition on the grand opera stage, he has studied many rôles, so when called on to sing them he can do so without more study.

Book of Radcliffe College Songs

Boston, July 6.—Of unusual interest to graduates of Radcliffe College, and probably many others, will be "A Book of Radcliffe College Songs," which has just come from the press of the Boston Music Co., G. Schirmer (Inc.). The book contains some fifty songs and represents the first

attempt to collect in book form the songs of Radcliffe. It is dedicated to the students, past and present. The work has been compiled by a committee representing Radcliffe Union and the Radcliffe Alumni Association, and contains the songs dear to the hearts of the Radcliffe girls. The work opens with the Radcliffe hymn, "Ave Mater," by the late John Knowles Paine, in Latin. This is followed by "Dear Radcliffe" and operettas and songs, most of which were written by Radcliffe students. Typographically, the book is clean cut and artistic in appearance.

D. L. L.

MILWAUKEE PLANS A GREAT CELEBRATION

Opening of \$500,000 Auditorium to Be Made a Gala Occasion Musically

MILWAUKEE, July 6.—Now that Milwaukee's \$500,000 Auditorium is fast nearing completion, plans are being made for the presentation of concerts upon a larger scale than ever before attempted in this city. It is expected that the coming musical season will be replete with many and elaborate events. The great auditorium has four separate halls, besides the big amphitheater, and every facility has been provided to make every musical gathering a success. The formal dedication ceremonies of the big structure will probably be held during the first week of September, and arrangements have been made for the presentation of several musical events in the building.

Two great concerts, which for magnitude as to the number of singers, will mark a new epoch in the musical history of Milwaukee, are being planned. One concert is expected to take place in August and the other on November 29. Five hundred voices brought together through the combination of the Milwaukee Musical Society and the Arion Musical Club will be supplemented by the Thomas Orchestra of Chicago, this famous organization being augmented for the occasion by a total of at least 110 musicians. The work to be sung will be the famous "Requiem," by Berlioz, the performance to be under the direction of Herman A. Seitz, Director of the Milwaukee Musical Society. For the Summer concert, to be held in August, it is planned to bring to the city either the Thomas Orchestra, of Chicago, or the New York Symphony Orchestra, under Walter Damrosch.

The third and last concert of the A. Cappella chorus was given recently, and was a decided success, despite the lateness of the musical season. Under the direction of William Boeppler the chorus of 150 voices presented the extra concert for the benefit of the Wisconsin Lutheran Synod, in convention at Milwaukee.

Mendelssohn's second psalm, "Why Do the Heathen Rage?" opened the concert, and was one of the chief features. Then followed a miscellaneous program of ballads, piano solos, and four part choruses. Frieda Koss, who has returned from California to Milwaukee, sang two groups of German ballads, well suited to the exhibition of a sympathetic contralto. One of the most artistic features of the concert was the piano solo played by Marie Schade, of the Wisconsin Conservatory of Music.

M. N. S.

Sousa Behind the Gun

PORTLAND, ME., July 5.—John Philip Sousa continues his trap-shooting career through this State. He is also doing a little trout and salmon fishing. He will take up his musical work on August 1.

Last week Mr. Sousa competed at a three days' shoot at Hains's Landing in the Rangeley Lake region, and on all three days was near the top of the list.

In the matter of dress and appearance the usually natty bandmaster is not so particular as in his equipment. When at the traps he wears a brown Norfolk coat, much the worse for wear, a pair of homespun gray trousers and an old gray felt hat. With his rather scraggly beard and almost grizzled face, bronzed by exposure, you would hardly recognize the "smart" conductor as he appears at concerts with his neatly trimmed beard.

In order to protect his musical ear from the roar of the shotgun, which always sounds like a small cannonade at a trap shoot, Mr. Sousa wears in the ears two plugs of cork, with little rubber handles by which to pull them out. He also wears his glasses while shooting.

Although trap shooting is a hobby, it is also a health preserver, and he adopted the recreation as the most congenial means of carrying out the orders of his physician to stay outdoors.

Mr. Sousa will shoot in several big events in Massachusetts, New York and New Jersey, and possibly Pennsylvania, before he returns to his residence at No. 37 Madison Square for his Winter's work.

SUMMER WORK OF CHICAGO MUSICIANS

Local Pianist Wins Glory as Soloist at Ravinia Park Concert

CHICAGO, July 5.—Moses Boguslawski, a young Russian pianist and professional pupil of Glenn Dillard Gunn, was the soloist with the Chicago Philharmonic Orchestra, under the direction of N. B. Emanuel, at Ravinia Park last Monday night. The pianist chose the Liszt "Hungarian Phantasy" and played this selection admirably. The audience was enthusiastic and the player was compelled to give an encore.

At the same concert Emanuel and his men deepened the good impression produced upon the "Ravinians" since the debut of the new organization at the park. This week two young singers will appear as soloists; on Tuesday, Edward Walker, tenor, will be heard in "O Celeste Aida," and on Saturday, Rudolph Engberg will sing an aria from Thomas's "Le Cid."

The soloists engaged to sing the "Messiah" with the Chicago Apollo Club next Christmas are: Lucille Stevenson Tewksbury, soprano; Rose Lutiger Gannon, contralto, and John B. Miller, tenor. The bass has not been as yet selected. George Schumann's "Ruth" will have its first production in America on this occasion, and the Bach "B Minor Mass" will be given again.

Mme. Julia Rivé-King opened a new auditorium in Missouri two weeks ago with a piano recital. Mme. Rivé-King, who has been associated with the Bush Temple Conservatory for several seasons as head of the piano department, has signed a contract with Kenneth Bradley, securing her services for another year.

Stella Jones, formerly soprano soloist at the First Congregational Church in Oak Park and a sister of Lester Bartlett Jones, a director of music in the University of Chicago, died last Thursday in Denver, where she had gone to recover her health. Miss Jones was engaged to be married to David Coleman, of Seattle, Wash., but owing to failing health she was forced to go to Colorado. Miss Jones received her musical education at Knox College and previous to coming to Chicago was a teacher at Hiawatha, Kan.

Dr. W. A. Giddings will leave early in July for Pueblo, Colo., where he will teach vocal music for the Summer.

Kate Jordan Hewett, head of the Department of Music of the Fisk Teachers' Agency, has placed a large number of music teachers in the different colleges, universities and normal schools recently. Miss Hewett, daughter of Kate Jordan Hewett, will remain as assistant to her mother, and will also be manager of the Walter Spry Piano School.

Allen Spencer, pianist, and Mrs. James Ames, contralto, both of the American Conservatory, will give a recital Wednesday morning, July 7, at Kimball Hall.

The Sherwood Music School has for this Summer the greatest registration ever known since its founding.

Daisy Judson, a talented pupil of Hannah Butler, of the Cosmopolitan School, was recently heard in a student's recital in Salter's "Come Into the Garden," and in Edwin Schneider's "Your Eyes." She sang both numbers well and gives great promise for the future.

George Nelson Holt, basso, was heard in a private recital in an aria from the "Magic Flute." This exponent of the Jean de Reszke method is an admirable singer. His enunciation, vocal technic and sonorous voice rang true in the difficult aria. Mr. Holt will be heard in many recitals and concerts during the coming season. As head of the vocal department of the Columbia School of Music he has proved most successful as an instructor.

Elaine de Sellem, the popular contralto, sang at the commencement of the Evanston High School on June 24. She rendered exquisitely four songs, the most effective being "Charity," by MacDermid.

R. D.

Annie Louise Carey's Husband Dead

NORWALK, Conn., July 3.—Charles Munson Raymond, husband of Annie Louise Carey, the noted singer, died on June 30 at his residence. As noted in MUSICAL AMERICA, Mr. Raymond was for some days suffering from heat prostration and his death was not unexpected. He was a wealthy business man, though for a number of years he had not been actively engaged.

W. E. C.

Steps are to be taken to preserve Wagner's former villa in Tribschen, near Lucerne, Switzerland, as a Wagner Museum.

ECHOES OF MUSIC ABROAD

De Pachmann Makes Unfortunate Choice of a Hall for London Recital—"Louise" Reaches Covent Garden and Proves to Be Canadian Soprano's Opportunity—A Chance for Composers to Turn Piano Manuscripts Into Money—Joseph Holbrooke Has His Little Joke with the Critics—Bertha Marx-Goldschmidt Erects Memorial to Sarasate—"The Barber of Seville" Italy's Favorite Opera

FOR his last London recital Vladimir de Pachmann made the mistake of choosing Albert Hall. A platform was erected especially for him in the center of the arena, but much of the delicacy and grace of *nuance* for which this Russian's playing is celebrated was lost in space.

There was plenty of Chopin on the program, of course, but instead of playing any of the great Pole's études he turned his attention to Henselt and six of that composer's "Grandes Etudes Caractéristiques de Concert," op. 2. Among them were the popular "Si visez j'étais" and "C'est la jeunesse," also numbers 3, 8, 11 and 12. Before these were placed Mendelssohn's "Rondo Capriccioso," which Pachmann has made almost as peculiarly his own as many of the smaller Chopin compositions, Schumann's Romance in D Minor, op. 32, Liszt's flashy transcription of Rossini's "La Danza" and Weber's inevitable "Invitation à la Danse." At the end the pianist with the velvet-tipped fingers expressed his admiration for Leopold Godowsky by playing his paraphrase of Chopin's Valse in E Flat, but the *Daily Telegraph's* critic would willingly have dispensed with it.

Mark Hambourg has been content with but one appearance this season in his home town of London. There was an Etude in Octaves by Kopyloff on the program of his Queen's Hall recital last Saturday afternoon, also Holbrooke's Rhapsodie Etude, Ravel's "Jeu d'eau," one of Rubinstein's Barcarolles and the Tchaikovsky-Pabst "Eugen Onegin" Paraphrase. These were all second-half pieces; in the first part he played César Franck's Prelude, Aria and Finale, Beethoven's Sonata in C Major, Chopin's morbid Ballade in F Minor, No. 4, besides six or seven Chopin études and the Polonaise in F Sharp Minor.

"LOUISE" has for the moment superseded "Pelléas et Mélisande" as the favorite topic of discussion with London's opera-goers. By producing both of these works this season the management of Covent Garden has now wiped out the reproach of lagging behind the procession in not keeping its public abreast of modern French art. The chances are that the Charpentier work will become popular in the English metropolis, for "the British opera-goer prefers 'actuality' to symbolism and even likes it," they remind us, and "in 'Louise' he obtains a glimpse of 'life,' and it need not trouble him to think whether or not he were better without it."

At any rate, the London production seems to have been as satisfactory to the most carping critics as was that of the Debussy music drama. The greatest surprise lay in the sudden development of Minnie Edvina, the Canadian soprano who hitherto has essayed only *Marguerite* and *Desdemona*. One of the most reliable critics asserts that "it is impossible to praise too highly the *Louise* of Mme. Edvina." As it was in this rôle that Mary Garden won her début triumph eight years ago at the Opéra Comique, the new *Louise's* success may be read as a fair augury for the future.

For the *Julien* of Charles Dalmorès and the *Father* of Charles Glibert there is a repetition of the eulogies they have frequently inspired in New York. Miss Trentini was cast for the dressmaker's apprentice and the street gamin, as at the Manhattan, and Armand Crabbé also represented Mr. Hammerstein's production. It was not Cleofonte Campanini but the French Frigara who conducted.

Two nights later "Les Huguenots" was revived, with an all-star cast similar to that of a year ago, which means that Mme. Tetrazzini sang the florid music of the

Queen, Miss Destinn was a dramatic *Valentin* and *Zenatello* an energetic *Raoul*. The chroniclers declare that these artists went a step further than last year in exploiting the possibilities of their rôles, and that the performance, as a whole, has had few equals in the whole history of Covent Garden. But why does the Florentine songstress object to appearing in this opera at

Moreover, whether it is easy to play or requires a virtuoso, and whether it is of profound sentiment or in merry vein will not be taken into account. Judgment will be based only upon its musical standard and worth. Only one stipulation is made, namely, that the good music must be good piano music at the same time."

All entries must be in by September 1 of this year, and on October 15 the results will be announced. Ferruccio Busoni, as the principal member of the triumvirate of judges, will have as his associates Prof. Gustav Holländer, director of the Stern Conservatory, and Philipp Scharwenka. The competitor is warned to keep his work free from any marks of identification. He is to attach to it a motto of some sort which he will also write on a sealed envelope containing his name and address.

FACETIOUSLY defiant as ever, Joseph Holbrooke, the English composer, challenged the London critics with this characteristic circular before his recent concert in Queen's Hall:

"An apology!—Perhaps the projected concert at Queen's Hall needs some ex-

more than his compatriot, Algernon Ashton—he of letter-writing propensities—has but lately returned to England, after globe-trotting to the extent of 30,000 miles with Lord Howard de Walden, the librettist of his Welsh opera, "Dylan," now nearing completion.

SINCE the death of Pablo de Sarasate little has been heard of his pianist friend, Bertha Marx-Goldschmidt. For years their names were practically inseparable on European concert programs, although, as a Berlin critic remarked after one of the last appearances they made in the German capital, Mme. Marx-Goldschmidt was far from being in the same class with the great Spanish violinist. Now she has paid homage to her colleague's memory by erecting a handsome concert hall in the garden of the Villa Navarra at Biarritz, where he made his home and died. A bas-relief of the magician of luscious tones adorns the façade of the building.

IN the course of her recent tour of Australia and New Zealand Ada Crossley, the contralto, and her "concert party" collected some rare specimens of music criticism. The London *Daily Telegraph* awards the palm to an especially inspired scribe of Toowoomba, whose imagination ran riot in metaphor. This is how he began his fervid flow of eloquence:

"The Crossley circle is, in the musical world, like a tiara of brilliants. The central glistening gem is associated with a series of other sparkling successes. From the bright, particular star radiate the several supplementary constellar companions. Each one is a lustrous unit." One such lustrous unit was John Harrison, who demonstrated that "the center of Anglo-Saxondom still provides some of the most evenly moulded upper registers." Then there was Jay Ryan, whose "dual compass is one more example of the charm of the Celtic male vocalization as emitted from larynxes nurtured and matured in the salubrious air of the Emerald Isle."

Furthermore, one Stanley Hobson "undertook the duties of organist in the composite obbligato that intertwined amongst and around Crossley's sublime interpretation and enunciation of Handel's graceful recitative and aria, 'Ombra inai fu.'" Verily, a musical Hercules! After all this it is not surprising to hear that the audience sought "to absorb and retain as much as possible of the melody transmitted by these admirably endowed individuals, so freely favored naturally and so exquisitely trained and delicately disciplined."

IT is said of Irene Gorainoff, the eleven-year-old Russian girl who plays the piano and composes in a way to make even prodigy-sated London sit up and rub its eyes, that, like several great men of the music world past and present, she can play accurately a composition after having heard it hummed over but once. In her tastes she is in no way abnormal; she has a healthy love of games and gymnastics, and she is an omnivorous reader, to which is attributed "the wonderful development of the imaginative faculty in one who is still a child."

WARSAW'S belated Chopin monument, for which the sculptor Szymanowski's design has been accepted, will represent the composer seated under a weeping willow. He would seem to be deriving his inspiration from the rustlings of the leaves. The figure of the composer, together with the tree, will form the outline of a harp.

IF the statistics of the past season, published by the *Arte Lirica* of Milan, are accurate, Rossini's jolly old "Barber of Seville" is still the most popular opera in Italy. It was sung on sixty-six lyric stages in the boot-shaped country during the past year, whereas only twelve theaters there staged the "Madama Butterfly" that fluttered from town to town in Germany. "La Bohème" was given at twenty-four, it is true, but "Tosca" at but fifteen. Does this mean that Puccini enthusiasm is on the wane in the composer's homeland?

"I Pagliacci" was sung in forty-five cities, "Traviata" in forty-three, "Cavalleria Rusticana" in thirty-nine, "Rigoletto" in thirty-seven, "Il Trovatore" in thirty-six, Giordano's "Fedora" in thirty-two, and "Carmen" in thirty-one.

J. L. H.



LEO SLEZAK AND HIS FAMILY

One of the most interesting engagements made by the Metropolitan Opera House for next season is that of Leo Slezak, the giant tenor. The accompanying illustration gives a good idea of Slezak's size. Beside him are his wife, his daughter Greta and son Walter.

the Manhattan? Antonio Scotti as *De Nevers* had an old Metropolitan colleague in Marcel Journet, now of the Paris Opéra, who sang *St. Bris*.

In the succeeding revival of "Don Giovanni" the Metropolitan's new Swedish baritone, John Forsell, made his London début in the name part. With Miss Destinn as *Donna Anna*, Mme. Rio as *Donna Elvina*, Mr. Glibert as *Masetto* and Mr. Journet as *Leporello* were two of Mr. Hammerstein's new recruits, John McCormack as *Don Ottavio* and the Australian coloratura soprano, Lalla Miranda, as *Zerlina*.

IF you happen to have any manuscript records of inspired moments at the piano collecting dust on an unused shelf, why not despatch them to *Die Signale* in Berlin? This newsy review of Germany's musical activities, edited by August Spanuth, has opened a competition for piano compositions, offering a first prize of \$125, a second of \$100, a third of \$75, a fourth of \$50 and six other awards of \$25 each.

Competitors are allowed considerable latitude, for "whether the piece occupies two, three, four, five or six printed pages is of no consequence, nor whether it is a fugue or a waltz, a 'characteristic piece' or in the form of an étude, whether it is descriptive music or absolute music in the strict sense.

planation! It is not given for the sole purpose of adding to the already innumerable orchestral concerts, or for financial profit, but merely to draw attention to the fact that there are still native composers who insist on continuing to write music (in spite of general and generous efforts to dissuade them), who have, furthermore, always lived and worked at their art, in England.

"Beyond the usual egotistical composer, with his noisy band of strange instruments, large chorus and inevitable analytical program, there will be no special feature except the probable entire absence of audience. This, though no novelty, has been ensured by the omission of any 'papering'! The composer cannot hope that this innovation will be a success, but consoles himself with the prospects of increased resonance due to the absence of distressed listeners. With apologies to those who know, the composer adds, in passing, that his supreme idea of music is, and always has been, Melody first, Rhythm second and Harmony third—not in the inverse rotation. Whether this is lived up to in his own creations, he leaves others to decide.—Joseph Holbrooke."

Mr. Holbrooke, who, as a "misunderstood," or, at least, "unappreciated" composer, displays a far greater sense of hu-

GEO. FERGUSSON

Augsburgerstr., 64
BERLIN W.,
Germany.

LONDON
SPRING SEASON—1908
Address
10 Princes St., Hanover Sq.

LÉON
RENNAY
BARITON—MARTIN

AMERICA
MID-WINTER SEASON—1908-9
Address
65 Broadway, New York

MME. MACKENZIE-WOOD

POISE BREATH CONTROL SINGING
BARBAROSSA STR., 15
BERLIN W. GERMANY

KING CLARK STUDIOS

Cable Address: "FRANARK, PARIS"

8 Rue Bugeaud, Paris

GAIL GARDNER,

MEZZO SOPRANO
Paris Representative
Madier de Montjau
4 rue Claude Chaher, Paris



Mme. Josephine Josepha Middecke, the well-known Brooklyn teacher, has sailed for Europe, accompanied by several of her pupils.

The G Clef Choral Class, of Baltimore, Md., under the direction of Mrs. A. H. Bailey, gave a delightful evening of song at Holiday Home, Pikesville, Md., recently.

The most recent ensemble organization in Toronto, Canada, is the Brahms Trio, composed of Lina Adamson, violinist; Dr. John Linden, cellist, and Richard Plantagenet Tattersall, pianist.

Arthur Conradi, violinist, a prominent player and teacher of Baltimore, will spend the Summer playing and teaching at Sharpsburg, Md., where he already has assembled a large class.

The piano pupils of Grace Mayhew Melberger, of Hartford, Conn., appeared in recital on June 30. They were assisted by Edna M. Mack, violinist, who rendered several compositions in faultless style.

Mary Elizabeth Cheney, soprano, and teacher of singing, who has a studio in Carnegie Hall, will teach during July near Louisville, Ky., and during August in Chicago. She expects to return to New York in September.

Julia Brewer, one of the most talented singers in St. Louis, has accepted a position with the Savage Opera Company. She will fill an important part in one of the new operas which Mr. Savage is putting on in the early Fall.

Emma Diver, soprano soloist of the choir of St. Paul's Episcopal Church South, Baltimore, was the soloist at the Sunday night concert at Mt. Holly Inn. Among other selections she sang Penn's "Carissima" and Denza's "May Morning."

John B. Bovello, director of the greater Washington Band, of Washington, D. C., is now directing the concert orchestra which is playing at Luna Park, that city, during the Summer. The programs presented each evening are of the highest class.

Mrs. Anna H. Hayden, the head of the department of vocal music at Milwaukee-Downer College, Milwaukee, Wis., for the past twelve years, has resigned. The department has been reorganized with Eolia Carpenter at the head and Hester Adams as assistant.

Louise Meyers, violinist, has returned to St. Louis, Mo., after an absence of more than a year. She has been engaged as the head of the violin department of the Conservatory of Illinois University, and has also made an extensive tour throughout the Northwest.

The Grand Conservatory of Music, of No. 57 West Ninety-third street, New York City, has begun its Summer season with many new students, who have come to New York to freshen up their musical ideas by a Summer's study under the well-known teacher of that institution.

A new composition by Homer N. Bartlett, organist, pianist and composer, whose studio is at No. 272 Manhattan avenue, was sung for the first time Thursday evening, July 1, at the meeting of the New York State Music Teachers' Association, held in the College of the City of New York.

Willmetta Perrine, a piano pupil of Louis Arthur Russell, recently gave a recital in Wallace Hall, Newark, N. J. Her program, which was brilliantly performed, contained compositions by Handel, Bach, Scarlatti, Von Weber, Beethoven, Schubert, Mendelssohn, Liszt, Chopin, Haberbier, Russell, Henselt, MacDowell and Moszkowski.

Mrs. Boris Ganapol, pianist, and Mrs. Granville, I. Filer, soprano, and Edmund Lichtenstein, violinist, of the faculty of the Ganapol School of Music, Detroit, Mich., appeared in concert before the State Teachers' Association at Kalamazoo, on June 30.

John Atkinson, baritone, a graduate of the school, assisted.

Milwaukee is pleased by the announcement of its park board that ninety-seven concerts will be offered in the public parks by the best bands of the city before the middle of September. A large sum will be spent for music, afternoon and night, in Lake, Riverside, Washington, Mitchell, Kosciusko and Humboldt parks.

Milwaukee is wondering whether it has discovered another child prodigy in Irene Cutting, a talented young miss of thirteen years, who recently appeared in a successful recital at the home of O. Rehnquist. Difficult numbers by Bach, Chopin, Rheinhold and others were rendered on the piano by the young girl in a most remarkable manner.

The Catholic Choral Club, a well-known musical organization of Milwaukee, has elected the following officers: President, Charles Knoernschild; vice-president, Joseph C. Millman; financial secretary, Henry R. Ludwig; secretary, Alma Mueller; treasurer, Frank Bruce; librarian, Louis J. Barth; marshal, John J. Devlin; trustee, Mrs. E. Millman.

Volney Mills, of Chicago, has been elected head of the vocal department of the Wesley College of Grand Forks, N. D., and leaves Chicago on July 18 for a month's tour of the Northwest before taking up his duties in that institution. On July 17 Mr. Mills will appear in recital in Kimball Hall, Chicago, presenting a program of uncommon merit.

The remarkable eleven-year-old pianist, Robert Armbruster, of Philadelphia, gave a recital before an audience that completely filled the Presbyterian Church, Jamesburg, N. J., last week. The lad played entirely from memory, the selections being from the compositions of Beethoven, Mozart, Bach, Chopin, Chaminade, Raff, Godard and others.

W. Chester Sederberg, organist of Fayette Street M. E. Church, Baltimore, Md., has organized a string quartet which is to be known as the Beethoven Quartet. The members of the organization are Nancy E. Foster, first violinist; Ethel Gwinn, second violinist; Mark A. Welch, viola, and W. Chester Sederberg, cello. The pianist, for concerted numbers requiring assistance, will be Marian Treibler.

The twenty-fourth annual series of Summer Night concerts, given under the direction of Louis Arthur Russell, in Newark, N. J., possessed especial interest to the music lover this year in that each concert was devoted to some special school. During the series compositions by the Classicists, the Romantics, the lesser Romantics, American writers, etc., were performed.

The voice pupils of Mme. Tealdi gave an evening of song at the Bungalow, Short Beach, Conn., under the patronage of Ella Wheeler Wilcox, on Wednesday evening, June 23. The accompanist was Arvin Burnham Hall. The program was well rendered by Carolina Schaefer, Mrs. Edwin Roth, Magdalene Froelich, Carolyn Korte, Louise Goeckler, Carl Mears, Francis Ellis, Mrs. Edwin Beardslee, Florence Foote, Mrs. Manvel and Mr. Fredericks.

A piano recital by the pupils of Elmer R. Crothers, of Boston, was given recently in the Orpheum Clubrooms. The assisting artist was William J. Clark, tenor, who was heard to advantage in several numbers. Those who participated were the Misses Grovena McCure, Velma Jacques, Helen Pancoast, Florence Wadas, Gertrude Shea, Jessie Cooper, Virginia West, Tillie Wadas, Ida McCorkle, Mae Myers, Margaret Aaron and Elsie Fielding and Mrs. Eva Shives Wolfenden.

The Arizona School of Music, Mrs. Shirley Christy, director, has just completed its fifth year. Beginning in a small way, it has prospered to such an extent that it now owns its own building, one of the finest in

the West, and has a large faculty of eminent teachers. The enrollment during the past year numbered 264. The closing concerts of the year included the presentation of Balfe's "Bohemian Girl," and the graduating recital of Anna Marie Luke, soprano, and Annette Virginia Elder, reader.

Marion Weed, formerly of the Metropolitan Opera Company and a pupil of Lilli Lehmann, has returned to Rochester from Germany, where she has been singing during the Winter. She has just finished a three weeks' engagement at the Royal Opera House, Hanover, and so pleased were the Hanoverians with her singing that they offered her a five-year contract, which Miss Weed has accepted. While in Rochester Miss Weed will devote some of her time to teaching.

Several of the more advanced of the piano class of Kate Lee Lewis, of New Haven, Conn., performed in a musicale recently given under the auspices of Miss Lewis. The program contained compositions by Mendelssohn, Grieg, Schumann, Bach, Bizet and Brahms. Those who assisted in the rendition of the various selections were Constance Nettleton, Dorothy Simmons, Ruth Williams, Elizabeth Cottrell, Norma Lewis, Christina Lewis and Ruth Marvin.

W. K. Steiner, organist of the congregation Rodeph Shalom, of Pittsburgh, Pa., gave a recital, assisted by Dr. C. F. Swift, of Beaver Falls, Pa., on June 24. The piano pupils of Mr. Steiner were presented in recital on June 29 in a program containing many attractive numbers. Mabel Robinson, Mollie Kamler, William Tygard, Margaret Levy, Marie Rose, Margaret Nulty and Walter H. Fawcett, the pupils who appeared, were assisted by Mrs. Agnes Vogel-Roberts, soprano.

The advanced pupils of Rita Elandi, a prominent vocal teacher of Cleveland, O., appeared in recital at the auditorium on June 30. They were assisted by Emil Ring, director of the Cleveland Orchestra. The pupils who participated were Josephine Forsyth, Katherine McMillen, Adelina Mather, Mrs. Edward P. Otis, Beatrice McCue, Mary Glessner Vaughn and Carl Edson. Each pupil sang in a most satisfactory manner, though Mary Glessner Vaughn and Beatrice McCue, of Akron, deserve special mention because of exceptional work.

The junior pupils of Mrs. Etta Shew gave a complimentary recital in the Linwood Avenue M. E. Church, Buffalo, Thursday evening, July 1, the following taking part: Katherine Martin, Grace Martin, Ruth Malloy, Dorothy Martin, Grace Blumenschein, Erwin Leetz, Irene Wheatly, Esther Marsh, Virginia Curran, Nellie Wickham, Doris Mummery, Raymond Knitz, Lowell Curran, Virginia Curran, Grace Morey, Katherine Williams, Belle Muir, Vera Golden, Amelia Kranz, Eugene Allen, Alice Williams, Erma Steck, Emma Gedertz.

The piano pupils of Nellie M. Boynton, of Brandford, Conn., were presented in recital on the evening of July 1. Those who participated in the long and well rendered program were Laura Higley, Ethel Higley, Anna H. Lay, J. Raahria Hamre, Leonard Bradley, Grace Avery, Jessie Suval, Esther E. Johnson, Esther J. H. Johnson, Conrad Sandquist, Arthur Babcock, Mabel Shepard, Whitney Marsh, Herbert Holman, Ida Ward, Beatrice Marsh, Ruth Linsley, Mae Regan, Duncan Beach, Beula Avery, Mary Alex, Catherine Alex, Carrie Hosley, Harriet Beach, Helen Haldeman, A. Edward Damberg, A. J. Harmount, Jr., Alice Goddard, Margaret Mackinnon, Zella Devitt, Grace Oesterle and Wilhelmina Mattson.

HAMMERSTEIN MEETS A MAN WITH A LONG MEMORY

Octogenarian Driver Still Remembers Face He Saw When Only a Babe Two Weeks Old

Director Hammerstein on his recent European search for grand opera songbirds found in Berlin, he says, the man with the longest memory in the world. He told about it to a *World* reporter the other night.

"I went to a suburb of Berlin one evening to meet an operatic manager, and on leaving found that my automobile had disappeared. I was wondering how to get back to my hotel, when a taxicab came whizzing along. I hailed it and saw the chauffeur was a man close to ninety.

"Take me back to Berlin," I said, 'but go slow—understand? Go slow.'

"We'll go middle tempo all the way," replied the chauffeur, in good German.

"I was surprised at his use of the musical term and showed it.

"Oh, I know you; you're Oscar Hammerstein of New York," said the man. 'I used to work for you in your Grand street machine shop years back when you were inventing your cigar-making machine.'

"Well, I don't know you," I replied after he had proved to my satisfaction that I had once employed him.

"That's because my memory is better than yours," he said. 'I have the most wonderful memory in the world. I remember everything I see and hear. Why,' he added solemnly, 'my mother died when I was two weeks old, but I remember her face perfectly, and she never had a picture taken.'

"That was too much for me, and I admit being in a daze all the way back to the hotel."

Adeline Genée, the dancer, declares that piano playing is detrimental to her art, as too much practising at the keyboard would cause her to lose the power to move her fingers evenly and rhythmically in the dance.

Jaques-Dalcroze, celebrated for his system of teaching rhythm by gymnastics, will give a special course to teachers in Geneva during the first two weeks of August.

 ETTA HAMILTON MARTIN SOPRANO ORATORIO—CONCERT—RECITAL Phone 3778 Madison Square 24 West 31st Street, New York	
 MARIE STILWELL HAGAR CONTRALTO ORATORIO—CONCERT—RECITAL Phone 3778 Madison Square 24 West 31st Street, New York	
M GERTRUDE BELLE Eastern Representative J. E. FRANCKE 24 WEST 31st ST., N. Y. Phone, 3778 Mad. Sq.	COLORATURA SOPRANO Available for Local Concerts and Teaching. TRYONE 2831 Washington St., SAN FRANCISCO, CAL.
WATERHOUSE ELIZABETH KING Dunning System Elmina M. Blais Phone Doug. 6451	
EDWIN EVANS BARITONE THE WOLCOTT 31st St. by 5th Ave., New York	

FINAL SESSIONS OF NEW YORK STATE MUSIC TEACHERS' CONVENTION

[Continued from page 22.]

native music came in for its paeon of praise.

The talk was couched in the way that this artist is such a master of, and his humorous quips and jests brought as many laughs as his seriousness did concentrated attention. The fact that he could hold his audience in the very hollow of his hand, in the face of the fact that his request for better acoustical properties resulted in the shutting down of the windows, attested to the power of his words.

After this copious draught of good tidings, Mr. Bispham sang a couple of songs. The singer was in fine voice, and the magnetism of his personality, coupled with the dignity and impressiveness of his delivery, kept his hearers hanging on his very syllables.

Versatility claimed him for its own in the concluding offering, which was a superb declamation of Poe's "The Raven," with accompanying pertinent music by Arthur Bergh. Charles Rogers was at the piano. The warp and woof of Mr. Bispham's dramatic art could be found in the masterly handling of the poet's solemn and awesome lines. There was a general movement to get closer just before he began, but the power and splendid carrying abilities of his speaking voice were such that the bashful in the back row lost nothing of its effects. Mr. Bergh's music found hospitable ears.

There was then a general glad-to-see-you everywhere, in which the singer was of course the central figure. MUSICAL AMERICA's photographer now being ready, a movement was made to the open.

Music had charms to soothe the didactic breasts which had been imbibing so freely at the font of knowledge all morning. A recital by two pianists and a contralto was the attraction.

The Misses Juliette and Ottye Sondheim were the pianists, and Louise Bigger the singer. The formers' numbers were all played in duet form. Miss Bigger was heard in airs from Saint-Saëns, Rubinstein, Hugo Wolf and Richard Strauss. The instrumentalists rendered selections from Raff, Chopin, Therm and Wagner.

Hardly had the dust of the former concert cleared away than it was time (at 4

o'clock) to file back and listen to the "B" section of the afternoon entertainments. This seemed to be American composers' afternoon, for not only were they represented on the program, but they were there in person.

The opening number was Jacques Mendelsohn's Petite Suite in E, for violin and piano. Harold Eisenberg performed on the former and the composer on the latter instrument. The work was composed of four parts: Romance, Burlesque, Elegie and Finale Pathétique. Dr. Mendelsohn's accompaniments proved a pleasant analogy to the work of his pen. Mr. Eisenberg's execution did not leave much to be desired, and his bowing in the Romance especially was highly creditable. The latter two parts showed a good order of intonation and interpretative skill.

Grace G. Gardner sang four of her own songs. "It is Springtime," was a charming little bit that was as lithesome and inviting as its title suggested. "The Water Nymph's Call" was musically aquatic in its coloring. Greater favor was given to "The Path Across the Mountain," a descriptive piece, to which L. Maskowitz played a violin obbligato. In the Saharaesque incident entitled "The Voice of the Desert," Miss Gardner fairly reveled vocally in the spirit and "atmosphere" of its phrases, and retired from the platform with a grateful sense of having been taken to the hearts of the audience.

Henry Holden Huss played five of his own works: Minuet in C Major, op. 18; Prelude A flat Major, op. 17; Valse A Major, op. 20; "To the Night;" "O Night How Wonderful Art Thou in Thy Majesty," and "Polonaise de concert," the latter still in manuscript form. It is always an advantage to hear a composer play his own music and Mr. Huss was no exception. In the pieces of nocturnal character he was at his best, there was no lack of expression in their illustration.

Harp solos seem to have a sentimental as well as intrinsic value, and the appearance of Mme. Emilie Gray, the English mistress of that ancient instrument was the signal for a salvo of applause. Her fingers played acknowledgement in a romance in F from the pen of Thomas. Hasselman's "La Source" was its mate and fulfilled the

promise of fine execution that the first piece augured.

Mr. Huss was not finished by any means and returned to accompany Babetta Huss in more of his songs. They were "My



Photo by Davis & Eickemeyer.

HENRY HOLDEN HUSS

He Played Five of His Own Works at the Music Teachers' Convention

World," "My Jean," and a feudal lament entitled "Home They Brought Her Warrior Dead." Miss Huss has a very sweet and sympathetic voice and such ballads seemed perfectly within her capabilities.

Mme. Grey followed with a fantasia on the harp, and the concert ended with a chorale by Widor, played by Mme. Grey and Bula C. Blauvelt at the piano.

The second of the evening concerts found Beethoven's Trio in D Major, op. 70, No. 1, as the first course. The performers were Karl Klein, the violinist; Leo Schultz, the 'cellist and Bruno Oscar Klein, who played the piano. The artists went through the measures with security and effective intermelody.

Mr. Schulz then drew from his 'cello's strings a very pretty air by Bach. A rondo by Dvorák was next, which in turn was followed by a menuetto by Klein. There is no backsliding in Mr. Schulz's art and his instrument was just as capable as of yore.

The younger Klein then essayed Chopin-Wilhelmj's Notturmo op. 27, No. 2. It was more than well played, in fact superbly, and the audience was glad to see that the program provided him with two more numbers.

Hubay's "Zephyr," was the second and again was demonstrated that fine sense of the musically congruous, and real delicacy in the soft, whisper-like stanzas.

Sarasate's "Jota de San Fermin," was the third of the trinity and on this work, Mr. Klein was most lavish with his gifts. He fairly rejoiced, artistically speaking, in its technical difficulties and his intonation was never more virgin in its purity.

The concluding number was much of a novelty. Here again was a composition of the elder Klein. It was a quintet for soprano, piano, violin, 'cello and French horn. Divided into three chapters, Allegro Moderato, ma un poco agitato; Andante cantabile, and Allegro apasionata, it was of a considerable ambition.

Mme. Shannah Cumming was the soprano and the horn was played by Herman Dutchke. The other instruments were in the hands of the artists previously mentioned.

It cannot be denied that much merit attaches to Mr. Klein's lengthy endeavor, and certainly there is displayed in it many beautiful and even brilliant passages. Its rendition of course was a strong partisan in its favor. Mme. Cumming was opulent in voice and the parts allotted to her could not have been in safer keeping.

The Winderstein Orchestra, of Leipsic, which toured this country nine years ago, is the special Summer attraction at Bad Nauheim, Germany.

Yvonne de St. André, who was here with Chaminade last Winter, gave a recital in London, charging \$5 a seat, last week. She has a strong social clientèle there.

WHERE ZIEGLER PUPILS STUDY THIS SUMMER



Mme. Ziegler's Summer School at Brookfield Center, Conn.

Anna E. Ziegler began her special Summer course for the speaking and singing voice at Brookfield Center, Conn., starting on July 7. The course will end on September 7.

In the class lessons Elsie Ray Eddy and Esther M. Kendig will assist Mrs. Ziegler. There will be one lecture by Dr. W. Philo, M. D., of Brooklyn, on "Physical Requirements for Public Interpreters," and

one illustrated lecture by Professor Louis Hallet, of New York, on "Psycho-Physical Body Actions," explaining the difference between sincere motions and studied gestures and attitudes.

The climatic conditions of Brookfield (in the Berkshire region) are especially favorable for the vocal organ.

The country in this section of the State is very beautiful.

WANDERJAHRE OF A REVOLUTIONIST

[Continued from page 17.]

reputation, or any other influence. It means that he shall not only receive serious American works hospitably and without prejudice, but that he shall trust the artist's willingness to serve him by presenting those works, and he shall require this service of the artist.

All this and much more besides, the American Idea in music means. For all, it means abiding faith and patience and ceaseless effort during this searching, for-

mative period of American musical growth. It means the keeping of one's eyes on the large and the new for which this new land stands; of which the Grand Arizona Canyon—that mighty source of inspiration—is the type in the natural world, and such a man as Abraham Lincoln, that still mightier source—in the human world. Thus there will come to pass a major and an ascending deflection in the course of music and of humanity.

THE END.

Jean Noté, the French baritone who was at the Metropolitan the first half of last season, recently sang Hamlet at the Paris Opéra when Maurice Renaud was unable to appear.



Are You Using the Celebrated C. F. Albert Violin G Strings

Used and endorsed by YSAYE, and all great artists

CHAS. F. ALBERT
Violinmaker, Repairer and Importer
30 & 32 S. 16th St., Philadelphia, Pa.
Interesting Booklet, "Violins Poor and Good," sent free.

WHY NOT PUBLISH THAT MUSICAL COMPOSITION?

It may add to your reputation.

Our expert will arrange music and revise MSS., when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.

JOHN WORLEY CO., 40-48 Stanhope St., Boston, Mass.

THIS TRADE MARK IN THE IRON PLATE OF A PIANO



Guarantees at least that the maker uses the highest possible grade of plates that money can buy

O. S. KELLY CO.
SPRINGFIELD OHIO.

THE ETUDE

Every Music Lover Needs "The Etude"

Because The Etude brings the very cream of the best musical thought of the entire world to you once a month at a merely nominal price.

Because the music of The Etude alone, aggregating at least 180 pieces of all styles and grades for piano, voice, violin and organ, would cost you twenty times as much as an entire year's subscription.

\$1.50 per year; a sample for five two-cent stamps, if you mention Musical America.

THE ETUDE

1712 Chestnut St. Philadelphia, Pa.

PIANO FRAUDS ARE COMMON

Don't buy a piano without reliable advice.

The Piano's Organ Purchaser's Guide

tells you all about every legitimate piano, player-piano and organ. Contains the name of every reliable manufacturer and the lines which he handles.

Written by an unbiased expert, John C. Freund, Editor of Music Trades and "Musical America." (266 pages—25 cents by mail prepaid.)

MUSIC TRADES CO.,
505 Fifth Ave., New York City

WHAT JOSEF HOFMANN SAYS OF THE STEINWAY:

"I have tried Russian, Austrian, German, French, and English pianos, but only when I play the Steinway the critics, musicians, and the public in general comment upon the beautiful singing qualities of my piano. In the Steinway alone power, tenderness, and daintiness are combined, while in all other pianos one quality is sacrificed for the other.

"I use the Steinway because I know it is the best, and I praise it because good work ought to be encouraged. America may well be proud of the achievements of Steinway & Sons."

The Knabe

the World's Best Piano

WM KNABE & CO.
BALTIMORE NEW YORK WASHINGTON

Chickering PIANOS

For over eighty-six years the leading exponents of the latest developments in pianoforte construction.

MADE SOLELY BY

ESTABLISHED 1823

CHICKERING & SONS

BOSTON, U. S. A.

Mason & Hamlin

"THE STRADIVARIUS OF PIANOS"

Principal Warerooms and Factories
BOSTON

EVERETT PIANOS

CONCEDED TO BE THE

New Artistic Standard

THE JOHN CHURCH CO.
CINCINNATI NEW YORK CHICAGO

For Sixty Years
THE

HAZELTON PIANO

has stood for the highest
in piano construction
Hazelton Bros.
66-68 University Place New York



Henry F. Miller PIANOS

Henry F. Miller & Sons Piano Co.
BOSTON

THE NAME **Sterling** represents the higher ideals in
Piano and Player Piano Construction.
DERBY, CONN.

BRIGGS PIANOS MADE IN BOSTON
ESTABLISHED 1868 C. H. DITSON & CO.
NEW YORK REPRESENTATIVES

The Baldwin Piano
Grand Prix Paris 1900. The Grand Prize St. Louis 1904

Beautiful quality of tone,
with a charm of its own.
Distinguished by great
durability.

The Baldwin Company
142 West 4th Street, CINCINNATI

SMITH & NIXON PIANOS

Made in CONCERT GRANDS,
PARLOR GRANDS, BOUDOIR
GRANDS (one of the smallest grands
made), and UPRIGHT GRANDS.
THE STANDARD OF EXCELLENCE
If it's not a SMITH & NIXON, it's not a
GRAND IN THE UPRIGHT CASE.
THE SMITH & NIXON PIANO CO.
10-12 East Fourth Street, Cincinnati, O.

The Strich & Zeidler Piano

The Embodiment of the Artistic Ideal
Factory and Offices

140th Street and Robbins Avenue

NEW YORK CITY

Warerooms
27 Union Square
New York

Mehlin & Sons
Grand and Inverted Grand Pianos
Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others

Send for
Illustrated Art
Catalogue